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"Dealers wishing to place their items before the largest possible audience will be pleased to learn that MOVIE/EXPO '76 is being professionally managed and will feature widespread national and local advertising and publicity," explained Randy Neil, Executive Secretary of the sponsoring organization. "Not only will our members be in attendance (the burgeoning society has members in all 50 states and nine foreign countries), but a sizeable registration is expected/film collectors and buffs being able to register at the door."

The price for each dealers' table is $45.00 each before February 29, 1976, and $55.00 on or after March 1. Dealers will be allotted attractively-arranged, uncramped space and more than one table may be purchased, if desired. Such firms as Thunderbird Films and Private Screenings Magazine have already reserved space, so it would be wise to make dealer reservations as soon as possible.

Out-of-town dealers should be pleased with the special Sheraton-Universal Hotel rates for the MOVIE/EXPO '76 weekend: $24.00 single; $28.00 double occupancy.

To reserve dealers' tables (or receive more details), write: Randy Neil, The Bijou Society, 7800 Conser Place, Shawnee-Mission, Kansas 66204.

The BIJOU Society

Hollywood studio Magazine

ON THE COVER

LIFE was the first to publish this nude calendar photo of Marilyn Monroe taken in 1949 with her April 7, 1952 first LIFE cover-story.

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Marilyn Monroe's secret marriage to producer Robert Slatzer

by Robert Kendall

Hollywood movie-producer Bob Slatzer recently revealed he was Marilyn Monroe's "secret husband" in his sensational new book, "The Life and Curious Death of Marilyn Monroe," published by Pinnacle.

Slatzer, in an exclusive interview, explains, "Marilyn and I were writing her biography back in the fifties, but publishers weren't interested, claiming Monroe had a long way to go."

He continues, "In the spring of 1962, I finished the biography, and met with Marilyn at her new home that summer. The book was completed, and in the hands of an agent when Monroe met her untimely death. Her death dated that book, as now the public was eager to know details of her tragic death. But, friends of Marilyn refused to talk for a long time. Finally, I did my in-depth research on Marilyn's mysterious death, and we were about to publish when a series of threats halted publication. Not only were threats directed at me, but at the publisher, and the editor. I hired a guard for protection, and that version of the book was not published."

"And then?"

"Finally, I determined I'd do even more research into every event surrounding the death of the blonde film idol, and publish regardless. And so, Pinnacle Publishing has just released, the book Marilyn and I began so long ago."

"What would you consider the most outstanding feature of your book on the world's most popular blonde sex symbol?"

"The most unique fact about my book is that it is Marilyn's own story as told to me," Slatzer replied quickly.

"Do you think Marilyn took her own life?"

"Absolutely not," Slatzer insists.

Leaning back in his chair, Slatzer reminesced, "Monroe's last movie, "Something's Got to Give," an ominous title, had a curse on it. They began the film without a final shooting script. Marilyn told me that during the early days of filming, Peter Lawford suggested she fly back to attend President Kennedy's birthday party. This, coupled with not showing up for work on other days led to her suspension, which did depress her. However, Fox re-instated her when Dean Martin demanded her as his co-star, when they tried to replace her with Lee Remick. I spoke with Marilyn the Friday before she died. On that day she was upset over being fired. And the Bobby Kennedy situation really hurt, but she had accepted the fact this was a 'passing thing.' She simply wanted to go see him, and ask him why he'd rejected

Marilyn Monroe's "surprise" husband Robert Slatzer when he visited her on the set of "Niagra," another high voltage film she made for 20th.

her. He had his private phone number disconnected, so she couldn't call him. Originally Jack Kennedy had fascinated her, but Bobby became the catalyst to take the heat off his brother. She admired Jack Kennedy for his brilliant mind, and had dates with him, but this never went to any lengths. She sensed Bobby Kennedy was brought into the picture to keep her away from Jack. He phoned her now and then, and asked her out to dinner a few times. He made promises he couldn't deliver.

"At one time when Bobby Kennedy was out here in California, he was jealous that his brother's war story 'PT-109' was being made into a movie. He was talking to Jerry Wald about filming 'The Enemy Within,' which could give him ego satisfaction, and a valid excuse to return to California—and Marilyn.

"Following Marilyn's death, the first announcement in the *Examiner* was a half-page headline story, 'Friends Doubt Marilyn's Suicide.'

"Fox had spent over one million on the movie Marilyn was making when she died, and if it could be proven her death was something other than suicide, they would be able to collect all this money.

"Marilyn was a very kind, considerate human being, yet a very sensitive person, as well as being generous to people around her."

"What was your response to 'After the Fall'?"

"I respect Arthur Miller's writings, but I never thought he'd capitalize on her death—but he's been criticized enough."

"What role did Marilyn enjoy the most?"

"Her part in 'Bus Stop'."

"What is your favorite Monroe movie?"

"I would say, 'The Misfits,' for a serious film, and 'Some Like It Hot,' for comedy."

"How much money did Marilyn's movies earn at the box office?"

"75 million!"

"Could you tell us something personal about Marilyn?"

"Marilyn had a fear of not sleeping. She was an insomniac. Maybe her fear stemmed from something that happened to her as a child. Her grandmother or mother left her in a closet when she was very small, and put a handkerchief over her mouth. She was so panic-stricken, she didn't know what to do. She struggled, trying to break free. She told me one doctor explained that might be the reason she was always afraid at night, and always slept with the lights on.

"She had a recurring dream that also bothered her. In this dream she was always in the nude, running through a gloomy graveyard, wet with dew at the brink of dawn. She just kept running, and running and could never seem to reach the end of the graveyard.

"Her doctor explained it this way. He thought she was trying to escape from death. He asked her if there was a gate in the graveyard, and Marilyn told him there was no gate at all.

"The dream was so real, Marilyn claimed, that she could almost feel the mildew on the soles of her feet.

"Marilyn's last home was beautiful. It was Spanish style and small on a secluded street in Brentwood. It had privacy, and windows looking out over a private yard.

"Marilyn loved white, and often wore white blouses, and white slacks. She enjoyed walking around barefoot, in a white terry cloth robe. The carpeting throughout her house was white, and she'd ordered a beautiful red sofa, but it was delivered after her death."

The Monroe body was never more beautiful than in "How to Marry a Millionaire," Fox color and cinemascope.

The Monroe image remains as vivid today as when she was alive. Fans flock to see her movies in theater revivals and on teevee showings. Books and magazines with pictures of her abound. The public loved the beautiful blonde, with the gorgeous body, the vibrant blue eyes, and the whispery soft voice, breathing a sexy, "Hello," so much in fact, they won't say "Goodbye" to Marilyn, and the legend lives on—and on—and on. △

Marilyn Monroe's Lucky Movie Costume

by J.R. Haspiel

Even in pigtails Monroe sex appeal shows through.

On the morning of August 2nd, 1945, nineteen-year-old Norma Jeane Dougherty left her Los Angeles apartment at 11348 Nebraska, stepping out into the warm California sunshine to embark on a career that would ultimately make cinema history. On that day—almost seventeen years to the exact date of her demise—Norma Jeane filled out an application card at a model agency in Hollywood, leaving her telephone number, ARizona 2-2487, and returned home to contemplate her very unsure future. Little could she know at that time that she was destined to become one of the most famous women the world has ever known. Before the journey of her life saw its' conclusion Norma Jeane's image would be imprisoned on untold amounts of celluloid, much of it remaining yet for the enjoyment of millions of movie-watchers and connoisseurs of beauty and femininity.

The next four years were to witness the beginnings of Norma Jeane's transformation into the legendary Marilyn Monroe. Along the way she would be signed and dropped by two major motion picture studios, and would make more than a half-dozen mostly obscure appearances in film parts ranging from a nearly invisible "extra" in Twentieth Century-Fox's YOU WERE MEANT FOR ME to a highly visible second female lead in Columbia Pictures' LADIES OF THE CHORUS. But on New Year's Eve, 1949, the former Norma Jeane Dougherty was still that least respected of cinema phenomenons, a "Hollywood Starlet."

The turning point. Freelancing, Marilyn Monroe made four films in 1950 which, for the ultimate movie-buff, all contain something uniquely common. On January 5th, director Tay Garnett commenced filming on a Twentieth Century-Fox release, THE CHALLENGE, starring Mickey Rooney and featuring, in a relatively minor role, starlet Monroe. In the film, which would be released later that year under its' formal title, THE FIREBALL, MM played a girl-about-town. Her scenes took place, mostly, at a roller skating rink—at ringside—as she observed the sport of roller derby. Marilyn's costume in these sequences, of no particular significance at this interval, consisted of a long-sleeved, full-skirted dark dress topped by a light colored sleeveless turtle-necked sweater, its' only distinction being a partially turned-down collar pinned in place by a glittering broach. Filming was completed in February. By April MM was back on the Fox lot for a small but pungent role as an aspiring actress in ALL ABOUT EVE. Her final scene in EVE, which took place in a theater lobby following a disasterous play audition, found Marilyn costumed in the very same outfit she's worn earlier in THE FIREBALL.

At this point it might've been safely assumed that the outfit came from the vast wardrobe department at Fox—but a subsequent on-screen display was to disprove that theory. Still freelancing, MM's next film role was in a Metro-Goldwyn-Mayer release, HOME TOWN STORY, in which she portrayed a secretary in a newspaper office. And MM again turned up in the sweater-dress combo! Anyone who noticed could only best guess that the outfit originated in Marilyn's own personal wardrobe.

Shortly after HOME TOWN STORY completed filming Monroe wore the outfit in a final movie scene—her all important 1950 screen test at Twentieth Century-Fox, in which MM portrayed a gangster's girlfriend (Richard Conte played opposite her). There is no way to know, of course, Marilyn's motivation in choosing to wear the already thrice used cinema outfit—perhaps it symbolized luck to her at this extremely important moment in her life. Whatever the reason, her highly dramatic screen test was a success and resulted in MM's long-term star making pact with Fox.

Over the next decade movie audiences were rewarded with MM's de-

Continued on Page 34

Hollywood's Hall of Fame

Rare photos selected by Robert Kendall from the Saturday matinee collection.

SEX GODDESS – The late Marilyn Monroe whose roseate image hypoed the circulation of dying publications all over the world and sponsored the birth of new ones. She'll probably go down in movie history as the greatest sex symbol the screen ever knew.

Having a good laugh as she checks in on movie set, Monroe is in swimming suit attire again.

Dinner with Monroe. (Every man's dream.)

Monroe and Miller in happier moments of their stormy marriage.

That innocent look on Monore's beautiful face always got them.

Marilyn was in top form for 20th Century Fox musical "Gentlemen Prefer Blondes" in which she co-starred with Jane Russell.

Monroe had her own way with a song, as shown here, when she puts her physical assets on good display.

Zachary Scott and Marilyn Monroe dancing together.

Marilyn could look like a debutante if the role called for it.

All Weather Fighter Squadron Three of San Diego picks Marilyn Monroe as "The Girl They Would Most Like to Intercept." That's understandable!!

The King (Clark Gable) dances with the sex symbol, otherwise known to millions the world over as MM.

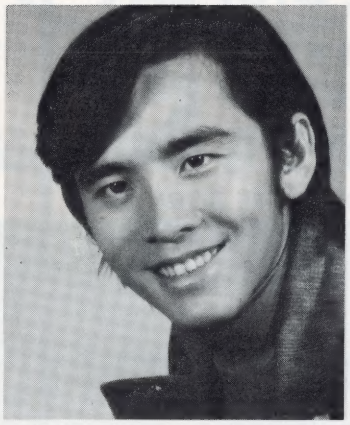
Marilyn, curvy and glamorous, as she looked in her last film, "Something's Got to Give" which death didn't allow her to finish.

Got a light? Every man had a flame for the blonde movie goddess, even Edward R. Morrow.

Marilyn looking trim and tremendous in skin-tight black swim suit.

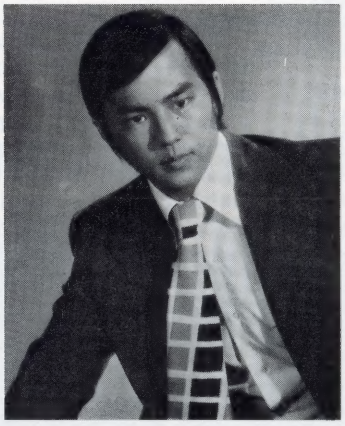
RUN RUN SHAW AND THE WORLD'S LARGEST MOVIE STUDIOS

by Robert Kendall



David Chiang—the most popular star in the Orient.

Li Ching—dubbed "The Asian Movie Queen."



Ti Lung—popular Asian movie star.

Run Run Shaw, founder of Shaw Bros. studio empire.

A few months ago on my trip around the world I visited Run Run Shaw in his fabulous movie studios located in Kow Loon. Mr. Shaw took time out of his busy schedule to talk about his huge studio operation, his own background, and future plans.

Following the interview, I was escorted on a tour of this tremendous studio, and introduced to some of the leading stars of Asia, including the most popular performer right now—David Chiang.

While Hollywood produces films that are popular around the world, it is also involved in co-production deals with some of the major studios in Rome, Spain, London, France—and also at the Shaw Brothers Studios which recently completed a co-production deal with Warner Brothers.

Run Run Shaw was born into a theatrical family in Shanghai, China. He and his brother are reported to be the first Chinese ever to have produced both silent and talkie movies. In 1927, Run Run and his elder brother Ronnie, left China for Singapore where they started operating their first movie house. By 1941, they jointly owned and operated 110 movie houses. But the fall of Singapore to the Japanese invading forces in World War II badly damaged most of their theaters. However, when peace returned, Run Run and his brother began to rebuild their empire.

By 1959, they had rebuilt 60 of their former theaters, and today they jointly own and operate a total of 143 theatres, some of which are in the United States and Canada.

By 1959, Run Run Shaw came alone to Hong Kong to set up Shaw Movie Town. The first film turned out by the new studio was a musical entitled "Kingdom & Beauty." It was a roaring success and Run Run Shaw has never since "looked back."

Run Run Shaw has considerable interests outside of the movie industry as well. He and his brother, Runme, jointly own and operate a number of amusement parks, real estate concerns, hotels, banks, insurance companies, and other businesses.

A well-known philanthropist, Run Run Shaw is the father of four children and a grandfather of nine. He is actively involved in many charitable organizations, being President of the Hong Kong Red Cross; Vice-Chairman to the Board of Trustees of the Chinese University in Hong Kong; Chairman of the Hong Kong Arts Festival Society Ltd; and Deputy Chairman of the Board of Governors of the Hong Kong Arts Center.

In 1974, Run Run Shaw was appointed a Commander of the Most Excellent Order of the British Empire by her Majesty, Queen Elizabeth II.

Shaw Movie Town is the largest movie operation conducted by any motion picture studio in the world. With its permanent staff of 1500, including some 200 contracted actors and actresses.

An average of 40 films a year are produced ranging from comedies, musicals and Kung Fu to international co-productions.

The studio is spread over 46 acres of land (in land scarce Hong Kong) and is completely self-contained, having 10 sound stages, 16 semi-permanent backdrop sets, 3 dubbing studios, film processing laboratories, ironwork, woodwork, plastic factories, a stable of 16 horses, and a priceless air-conditioned Costume Division where 120,000 specially designed Chinese costumes of all dynasties are stored. Some of these garments are of great historical value. Going through the Costume Division is almost like witnessing the fashion development of China down through the ages.

The Movie Town also has the finest team of Chinese craftsmen and carpenters who can build magnificient pagodas, or an elegant palace. Most of these craftsmen have been with Shaw Brothers since the company was formed in Hong Kong in 1959. The studio also contains 400 self-contained apartments for its staff.

It is the only film studio in the world that has a training school for actors and the actresses. The school recruits about 40 students annually, chosen from some 2,000 applicants. After months of lectures and demonstrations on acting, speech, giving deportment, etc., they are sent out to the film studio for practical experience.

Such names as Li Ching, the Asian movie queen; Lo Lieh, Kung Fu superstar; and Ti Lung, all came from the training center which was set up in 1960.

The most popular star in Asia today is David Chiang, and I visited David between takes on the set of his latest motion picture. If David Chiang's face was red it was only from the glow of his make-up, not the question of being asked about girls.

Admittedly, David Chiang, screen Romeo, killer of more bandits than John Wayne, would seem to have a ready-made harem among the bountiful and beautiful Shaw Bros. movie starlets.

But right now he is more interested in girls who are not the actress type, swimming, horseback riding, and his career.

David is 24 years old and comes from Soo Chow. His original name is Chiang Wei-nien. He was a graduate of Chu Hai College. Before joining Shaw Brothers in 1968, David worked as a film stuntman. He has starred in many hit movies and played opposite movie queen Li Ching, and actor Ti Lung. He won the Asian Movie King award in the 16th Asian Film Festival in 1970 for his acting in the motion picture, "Vengeance." Early in 1975, he was voted the "Best Actor" for his performance in "The Blood Brothers" in the last Asian Film Festival.

The actors live in dormitories, and apartments, and the sound stages operate 24 hours a day, every day of the year. It is an amazing operation, and as I got into the studio limosine heading back to Hong Kong I realized what a fantastic world of movie making exists in the Orient. △

Scene from the movie "Disciples of Shao Lin."

Fu Sheng, in smashing action in "The Shaolin Marital Arts."

(From Left) Joy Ling Po and Liza Lu in "The Empress Dowager."

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On the scene...

Hollywood studio Magazine

With Lee Graham

It was impossible to select Tinseltown's most exciting event so we're bringing you two this month.

"Paper Tiger" marked David Niven's 88th movie and he was the honored guest at the Cinerama Dome premiere benefiting the Motion Picture and Television Relief Fund.

Niven, who divides his time between a Riviera villa and a Swiss Chalet, happened to be in town filming "Murder By Death." The 65-year-old star was back home for Christmas and doesn't know when he'll be returning to Hollywood again.

It was a gala evening for a popular and durable star as you can see by this exclusive layout.

Glamour & Excitement at Premiere of "Paper Tiger"

Niven arrives at premiere with Natalie Wood, Fred Astaire and Robert Wagner.

Sarah Davis and Glen Campbell almost came face to face with Sarah's soon-to-be ex, Mac Davis, when they arrived at Chasen's.

Producer Euan Lloyd, who hosted supper at Chasen's with guest Joan Collins.

Beulah Bondi, June Lockhart and Jane Withers at post-premiere soiree.

Dana Andrews made rare public appearance.

Dana Wynter and Jack Oakie.

Photos by Sylvia Norris, Yani Begakis and Darlene Hammond, Roy Cummings Inc.

Rampant Nostalgia at Party for Won Ton Ton

Every dog has his day, and this was Won Ton Ton's. Few canines get a cake in the form of a fire hydrant, sit on a velvet throne, wearing a bejeweled collar, and shake paws with a never ending line of celebrities.

Nostalgia ran the gamut from A to Z—Robert Alda to Adolph Zukor—at Paramount's party to introduce "Won Ton Ton, the Dog Who Saved Hollywood" and reached an all time high when the gal who saved Paramount, Mae West, traded quips with the man who founded Paramount, 103-year-old Adolph Zukor.

Only a few of those greeting Won Ton (Rin Tin Tin's reincarnation) are pictured here.

Won Ton Ton with Mae West and Adolph Zukor who formed Famous Players Film Co. in 1913, which evolved into Paramount four years later.

The Robert Aldas (Gershwin in 1945's "Rhapsody In Blue") with Lee Graham.

'Doggone right,' Ricardo Montalban tells Won Ton.

Won Ton whispers a secret to Andy Devine.

Rory Calhoun shakes paws with the guest of honor.

Mae West and Jack LaRue who worked together in "Go West, Young Man" ('36) with Gloria DeHaven.

Stockard Channing representing today's Hollywood.

"Psychic to the Stars"

Psychic Kebrina Kincaid

Psychic Kebrina Kinkade's predictions which came true within six months:

1. Both attempts against President Ford's life.
2. An attempt on Caroline Kennedy's life.
3. The firing of the heads of the C.I.A.
4. Ford's aid to New York City.
5. Squeaky Fromm's conviction over the attempt on President Ford's life.

Now, Kebrina's predictions for 1976 released on November 1 of 1975.

1. Greed and corruption will be unfolded in New York city.
2. The New York city crisis will make many of our large cities re-evaluate their spending habits, which will result in many lay-offs in January, February and March.
3. President Ford will be unsuccessful in curbing the Warren Commission investigation of the JFK assassination. It will be proven definitely there was a conspiracy to kill JFK.
4. The peace between Egypt and Israel will be violated by June.
5. Kissenger will meet with dis-favor because of this and coupled with other pressures that will lead to his resignation. July and August are months for him to take care.
6. Aside from appearing on the David Frost show, President Nixon will guest on another talk show, possibly The Mike Douglas Show.
7. Richard Burton and Elizabeth Taylor have a Karmic relationship. No matter how many troubles come between them they were born to be together. However, 1976 will be a year of caution both health wise and domestic.
8. A very lucrative year for Robert Redford. And, Redford and Paul Newman may negotiate to do another film together.
9. The romance of Sarah Davis and Glen Campbell will not last. A reconciliation is possible between Sarah and singer Mac Davis.
10. Cher will find inner strength to help her through her personal crisis this year. Ex-husband Sonny Bono coming on strong in Cher's vibrations.
11. Mohammed Ali will announce his retirement and will go down as the greatest fighter in history.
12. By 1977 the U.S. will withdraw totally from the United Nations, causing the beginning of the end of the organization. A new system will be developed.
13. The bi-centennial will bring about a new serge of long needed patriotism. Americans will once again realize this is the greatest country on earth.

Kebrina Kinkade is a phenomenal psychic considered by doctors, law enforcement agencies, researchers, scientists and her peers to be one of the most "Gifted" psychics in the world today. She lives in an atmosphere of constant, flashing mental pictures of the past, present and future with an intuitive insight about people, places and events.

Kebrina's psychic abilities came to her at a very young age. When she was seven years old Kebrina described a murder while visiting her grandmother that had taken place on her family's ranch in Montana during the early 1900's. "And the two bodies are buried down by the meadow!" Kebrina exclaimed.

Two years later her story proved to be true. A heavy rain had caused a flood and unearthed two skeletons—exactly where Kebrina had said they were!

This was to be only the beginning of her hair-raising involvement in solving crimes.

Kebrina has risen to "Superstardom" in the psychic field. This astounding, beautiful clairvoyant has been instrumental in the solving of 9 *murders* and successfully found 30 missing persons within the last two years. She never charges a fee in these two areas. Kebrina believes that her's is "a gift from God and to abuse it is to lose it." These cases are all documented and on file.

Her competence is requested often from business executives on their financial affairs to guiding stars and celebrities in their careers.

And, recently, Kebrina was contacted by Los Angeles Deputy District Attorney David Ross. "Kebrina's psychic advice and assistance," Ross declared, "were invaluable in enabling me to obtain a conviction in a recent strangulation/rape murder case."

Once she has accepted to work on a case, the officers come to her home. All she asks of the detectives is that they "bring a picture of the victim when he was alive, and a photo of any suspects they might have."

Kebrina completely reenacts the crime as if it were "an instant replay on T.V." She describes in detail how, when and where the murder was committed, experiencing every emotion of the dead victim. Plus, she explains the mental state of the murderer and why the act was committed, and sketches a composite picture of the killer. Then, Kebrina even pinpoints the location of the criminal on a map. Incredible!

Kebrina's psychic talents have been utilized across the United States and throughout Europe. Most of her crime solving recently has been centralized in the Southern California area where she resides.

"Kebrina was able to look at two mug shots of two victims," stated Ron Fesperman of the Los Angeles Police Department, "and without any prior knowledge of either case, confirmed the facts that I already knew to be true and supplied me with new information as to unknown witnesses and where to contact them and a composite drawing to aid me in furthering my investigation."

As she completes her intuitive accounts of the crimes, Kebrina informs the officers how to psychologically approach the suspect by giving them information about the murder that only he would know. "From there on, it's up to the authorities to put the case together with enough evidence and proof to convict the murderer beyond a shadow of a doubt," states Kebrina.

The highly respected psychic was on "The Girl In My Life," a national daytime T.V. show on ABC which acknowledges good deeds done by compassionate women.

Leslie Maxtow, a sixteen year old runaway that Kebrina had found, called the program. And soon after, Leslie and her father appeared on the show to tell the nation about Kebrina's "Gift."

The, investigator Ron Fesperman of the Los Angeles Police Department was introduced. He endorsed her work on national television with police agencies which opened the door of acceptance in an area that has long been scoffed.

Kebrina was featured in a documentary by International Television in January of 1975 called "The Age of The Psychics," soon to be syndicated across the country. In the show Kebrina is shown working with the Los Angeles police in a lurid murder case which had gone unsolved for more than a year.

All thirty of the missing persons which Kebrina has found have been located over the telephone! First, she describes the missing person in vivid detail to the caller to make sure she has "tuned" into the absent individual. Then Kebrina relates *why* they left, *where* they are and *when* they will return with no more than a mere "My daughter is missing."

Kebrina prefers working on missing children because "most all of them have happy endings." Unfortunately, this was not the case of Mike Todd Rockwood, a three and a half year old boy missing from Orange, California.

Kebrina's psychic abilities were called upon by the Orange County Police through the Society for Psychical Research four days after Mike had been missing. Kebrina felt he was "in some kind of construction area . . . buried in a trench and that his parents had killed him."

The next day the boy's parents were confronted with Kebrina's information and the mother confessed that indeed her common law husband had killed her son. Kebrina was precise but—left with a heavy heart.

"Most people don't realize that psychics are super sensitive human beings. The major portion of their work requires constantly opening up psychically to people's tales of woe and distress."

Kebrina is known nationally in newspapers and magazines as *"The Psychic to the Stars."* This is the happier side of her life. Her accurate predictions for famous personalities reads like the "Who's Who of Hollywood."

Prior to her devotion as a psychic Kebrina was an actress for five successful years. She did motion pictures, television and radio, and twenty-three commercials. Thus, Kebrina has a growing list of celebrities who seek her advice on their careers as well as their

Psychic Kebrina Kincaid and actress Jean Simmons who will be featured in Miss Kincaid's forthcoming book "Psychic or Insanity."

Beautiful psychic Kebrina after giving a personal reading to popular actor Clint Walker.

private lives: James Farrentino, Tuesday Weld, Mac Davis, Zsa Zsa Gabor, Jack Cassidy, Sandy Dennis, Ernest Borgnine, Brenda Vaccaro, Rock Hudson, Chris and Lynda Day George, Lee Majors, Sheila McRae, Marty Allen, Kathryn Grayson, Ann Miller, Clint Walker, Diane Ladd, James Brolin, Farah Fawcett-Majors, etc.

One of her predictions to come true was for composing and singing star Mac Davis. "Kebrina told me that I would be offered two TV series of my own on NBC in Studio II replacing a comedian," recalls Mac. "She also described the musical—variety format. At that time I didn't believe it would happen. But, it keeps on comin' true, don't it?"

For Miss Grayson, Kebrina predicted a concert tour to Australia that would be cut short.

"Two weeks after the reading," says the singer-actress, "my agent called me with the Australian offer. Halfway through the tour, I became ill and had to cancel the rest of it. Kebrina also told me I'd soon work with Howard Keel. Unexpectedly, that also came to pass—through an unlikely turn of events, too."

Having done 23 commercials herself, Kebrina may have developed an affinity for predicting when other performers will do them as well. In 1970, during a reading for actress-dancer Ann Miller, Kebrina predicted the star would make her now classic, $150,000 commercial for The Great American Soups.

"She told me I would do a television commercial that would involve a liquid product and it would call for me to dance," Miss Miller recalls. "I couldn't imagine at the time what she was talking about. A month later, I was on a sound stage making advertising history in that dancing soup commercial."

Last year, Kebrina predicted for actor John Phillip Law that he would portray Sinbad in a film based on the adventures of the fabled pirate. She told him it would be made in Spain. Of course, it eventually happened.

For numerous others, she has predicted Oscars, film roles and demands for their talents that would take them on extensive world trips. All of her predictions haven't been good news, though. Last year, she predicted that

Sandy Dennis, Academy Award Winner for best "Supporting Actress" in the movie "Who's Afraid of Virginia Woolf" with psychic Kebrina and world famous musician Jerry Mulligan.

Ann Miller would fall victim to a jewel thief. Weeks later, a diamond pin and a pair of expensive earrings were stolen from the star's hotel room.

KEBRINA KINKADE is a woman to be watched and one who definitely *cannot* be ignored!

During the past several years, Kebrina has nationally predicted major news events and accurately forecast future occurrences in the lives of numerous world-known people in magazines and publicity on both radio and television shows.

These are just a few of those major predictions that have come true:

JFK'S ASSASSINATION
RFK'S ASSASSINATION
MARTIN LUTHER KING'S ASSASSINATION
GOV. WALLACE'S ATTEMPTED ASSASSINATION
EARTHQUAKE IN CHILE
TIDAL WAVE IN JAPAN
ALASKAN EARTHQUAKE
ACADEMY & EMMY AWARDS (69–74)
TWA CRASH FROM TAHITI
TWA CRASH IN BOSTON
OLYMPIC GAMES MURDERS
WATERGATE
MID-EAST WAR
NIXON'S INVOLVEMENT & COVER-UP
AGNEW'S RESIGNATION
PATTY HEARST & SLA SHOOT-OUT
PRINCESS ANN'S MARRIAGE & ATTEMPTED KIDNAPPING
TORNADOES & DESTRUCTION IN 6 STATES
ENERGY CRISIS—FUEL SHORTAGE
KISSINGER'S MARRIAGE
TED KENNEDY, JR'S LEG OPERATION
ROBERT KENNEDY, JR'S ARREST
NIXON'S RESIGNATION & PARDON
EVEL KNIVEL'S UNSUCCESSFUL JUMP
EARTHQUAKES—MEXICO, AUSTRALIA, INDIA
HAPPY ROCKEFELLER'S CANCER SURGERY
MRS. FORD'S BREAST REMOVAL
LEGALIZATION OF GOLD

Lee Graham's Man about Town

Jane Withers and tricycle recreate "Bright Eyes" with Craig Russell as Shirley Temple at Screen Smart Set gala.

Move over Thalians! Move over SHARE! Here comes the Screen Smart Set! This hard working group has been giving auctions and fashion show luncheons benefiting the Motion Picture and Television Fund since 1968.

This year they joined charity groups giving night time events by presenting "Star Spangled Hollywood."

The great show was highlighted with the Hollywood Canteen, back again with servicemen in crew cuts jitterbugging with slick chicks in snoods and wedgies. The canteen's hostess was Jane Withers, wearing a pompadour, doing "Boogie Woogie Bugle Boy" and presenting the acts. Jane and Craig Russell brought down the house when they recreated "Bright Eyes" with Craig as Shirley Temple.

The 1975 "Heart of Hollywood" award went to Ida Lupino and Glenn Ford for their notable contributions to the industry. Beulah Bondi, a young 83, received a special award for her 57 years of dedication to her craft. And a special thanks was given to Robert Hagel, Burbank Studios president for his assistance.

Hooray for Hollywood and the Screen Smart Set!

* * *

"Sedaka's Back" was the album responsible for the resurgence of Neil's popularity. He was back headlining for the first time in Vegas at the Riviera Hotel.

It's easy to understand why the Carpenters felt Neil was too strong a performer to open their show and

"Sensational, Sedaka," Glenn Campbell tells Neil after his headlining debut at Vegas Riviera Hotel.

fired him. This incident took place last August at the Riviera, and the hard feelings between them will probably never be patched up.

Incredibly, 36-year-old Neil was washed up before he was 30. Stagnating in London, he kept the wolf away writing songs for others. It's taken him 7 years to get back on top, but now the New York kid who began composing at 13, singing at 16, is there to stay.

After the opening show at the Riviera, Glen Campbell was tending bar in Neil's dressing room. With him, of course, was Sarah Davis. They left two days later for New Zealand where Glen was giving concerts.

Two weeks after Campbell's wife, Billie, filed for divorce ending their 16-year marriage, Sarah Davis filed for divorce from country/western star Mac Davis. This was not a coincidence. Glen and Sarah will be married when their divorces are final.

* * *

"What's with Jill Clayburgh?" That's the question they were asking at the Shubert opening of "Souvenir." Ms. Clayburgh refused to talk to the press or pose for photographers although she did condescend to sign a few autograph books. Dashing around and hiding her face, she acted like Garbo rather than an actress whom the average person doesn't even recognize. She has played supporting roles in three unmemorable films. Evidently she feels "Lombard and Gable" will make her a star. Jill forgets that Carole Lombard became a superstar by being super friendly with the press. Jill refused to identify her escort, who led interference as if they were heading for the goal line on a football field. We later found out she was with Jonathan Axelrod, son of the play's co-author George Axelrod.

In direct contrast to Ms. Clayburgh, Deborah Kerr couldn't have been more gracious or cooperative, and the same could be said for Greer Garson, with husband E.E. Fogelson who lost a large investment in "Souvenir." Both these ladies have been stars of the first magnitude for many years, and Jill could take lessons from them.

Kirk Douglas and Deborah Kerr enjoy a brief reunion following Shubert opening of "Souvenir." (Photo by Yani Begakis)

Post-performance, it was reunion time backstage for Deborah and Mervyn LeRoy, who directed her in "Quo Vadis" (1951), and also John Kerr, with one of his twin daughters, Joycelyn, who was with Ms. Kerr in both the stage and film versions of "Tea and Sympathy" ('53 and '56), and Kirk Douglas with whom she co-starred in "The Arrangement" (Deborah recalls in this '69 film, "I was about as sensual as an oyster.")

"Souvenir" was not a keepsake.

Fred Astaire and Jane Powell reminisce about "Royal Wedding" ('51) at USC salute to Fred and Stanley Donen. (Photo by Yani Begakis)

THE FILM BUFF'S HANDBOOK

BY RANDY L. NEIL
EXECUTIVE SECRETARY
THE BIJOU SOCIETY

SECTION II: FORMING THE BASIC REFERENCE LIBRARY

It is not, of course, this handbook's intention to force upon its readers an arbitrary and static guideline for the acquisition of texts related to the historical study of film and the pursuit of a hobby of collecting films and memorabilia. The words appearing in this volume shall always act as a special "jumping off point" for the reader. You have your own specific, perhaps very specialized, interests. You should pursue them in your own style.

Additionally, the reader should note that we are not particularly concerned with the training of future film technicians and artists . . . but more with the study of the lore and tradition of the film industry. We also note specific interest in America's contribution to film for it is here, for the most part, that the industry achieved the major portion of its sophistication.

The writer is no different from the reader: we love movies . . . and we seek every kind of literature that would enlighten our knowledge and enliven our joy of filmdom. Over the past two years, through personal visits to such places as Larry Edmunds Cinema Bookshop in Hollywood; the Memory Shop and Cinemabilia in New York; and various film buff conventions, we have sought to assemble a wide selection of books that would give us a broad, but decent background in most facets of the motion picture world. We have been fairly discerning.

Discerning? You absolutely have to have this quality when approaching the film book market. Should you ever have the opportunity, stroll into the Edmunds Bookshop along Hollywood Boulevard. There before you are literally thousands of pieces of literature from old movie magazines to the latest biography of James Cagney. In looking over this incredible array, the purchaser should take two things into consideration:

1. Although there are thousands of books about filmdom that were published years and years ago, a sizable portion of these books have been updated and superceded by newer books on the market in recent years. True, there are some monumentally important texts that were published well over 50 years ago . . . **but** because these books are often somewhat rare (and thus, mostly unavailable to the average film historian and hobbyist), we shall not immediately concern you with them here. These hard-to-find and expensive books will be covered for you in a future section of this handbook.

2. Watch out for redundancy. For instance, in recent years, many books have been released about the genre of horror films. Certainly, there is no need to buy them all. The same goes for the almost countless biographies on all sorts of movie personalities . . . with many such people having a bundle of "authoritative" biographical texts sitting on shelves waiting for the interested buyer. The book collector should seek only the most highly-regarded material.

(NOTE: The Bijou Society is always pleased to advise members on potential book purchases. Society officers have the chance to personally consider nearly all of the film-related volumes coming before the public . . . and we shall be happy to offer you our review should you care to write the Society's headquarters.)

A visit to your local bookstore will usually reveal only a minute fraction of the books available to you currently. Perhaps no more than one or two of the books mentioned in this text will be readily available without going to a specialized source. To locate our suggested volumes (and to receive information on the latest releases), check with one of the following sources:

The Nostalgia Book Club, 165 Huguenot Street, New Rochelle, New York 10801.

The Memory Shop, 109 East 12th Street, New York, New York 10003.

Larry Edmunds Bookshop, Inc., 6658 Hollywood Boulevard, Hollywood, California 90028.

Cinemabilia, 10 West 13th Street, New York, New York 10011.

Collectors Book Store, 6763 Hollywood Boulevard, Hollywood, California 90028.

The Bijou Movie Nostalgia Shoppe, 7800 Conser Place, Shawnee-Mission, Kansas 66204.

Eddie Brandt's Saturday Matinee, P.O. Box 3232, N. Hollywood, California 91609.

Additional sources may be obtained from some of the fine dealers who advertise in Hollywood Studio Magazine, Classic Film Collector and other film buff publications.

WHY FORM A LIBRARY?

Many historians and collectors are very content to accumulate **only** the books that really attract their attention and interest—specifically catering to narrow specialties such as serials, horror films, John Ford, D.W. Griffith, etc. We disagree with this approach. To our way of thinking, a person simply cannot get a firm grasp of any movie-related specialty until he first understands the broad techniques, artistry, history and pure guts that went into the creation of the film industry.

It's great to amass a study of western motion pictures . . . but just how meaningful is it without knowing how the genre evolved into existence in the first place? At the same time, we would think it important to know, in the filming of Warners' THEY DIED WITH THEIR BOOTS ON (Errol Flynn, Olivia DeHavilland), how they actually shot Custer's Last Stand using both vehicles on the ground and camera-equipped aircraft.

The lore of this industry is absolutely captivating. Your own particular interests will be enhanced and made more deeply meaningful when you accumulate pertinent written background that you can readily refer to at a moment's notice.

A WORD ABOUT PERIODICALS

Practically since the day the first camera began grinding, some individual or concern has published a magazine or periodical publication of some sort that deals with the movie industry. A short glance into the magazine section of the Larry Edmunds Bookstore catalog (which, by the way, is a decent bibliographical reference work in itself) will reveal scores upon scores of such publishing ventures—some extinct, some still very much alive.

In a future section of this handbook we shall study, in greater detail, these magazines. You may want sample copies of some of the best of these periodicals—but their true value lies in having copies or clippings of the articles contained in them that pertain to your own movie studies.

A good reference library for your pursuit will contain, along with your books, such clippings plus copies of currently-published magazines that pertain to your needs. There are a variety of the latter and we are now assembling a comprehensive listing for insertion into this handbook's section on magazines.

MAKING YOUR BOOKS AVAILABLE FOR READY REFERENCE

As you begin to assemble a nice quantity of books for your library, it is important that you make these volumes work for you. You must know what each of them contains . . . and you should have devised some sort of system of classification that will enable you to locate a specific piece of information quickly. Your local library does this with their card catalog and we are sure you will be pleased to learn that you can utilize a similar system with your own collection of books.

Without a doubt, one of the largest libraries of film-related books is in the hands of the Academy of Motion Picture Arts and Sciences in Hollywood. Each year, hundreds of film historians, students and interested film scholars receive permission to delve into this treasure of motion picture literature. Few movie-oriented authors can put together a decent book without consulting the Academy stacks.

The Academy's library is impressive: over 9,000 books; 2,200 bound periodicals; and over 2,000 pamphlets. They subscribe to scores of current

periodicals and newspapers . . . and they buy virtually every pertinent book title upon publication. Truly outstanding are close to 500 file drawers packed with facts and background on hundreds of film personalities and industry people. These files contain everything from production information to biographical data and stills (possibly the largest still collection in the world).

As you begin to piece together your library on filmdom, you can certainly find definite use for the Academy's methods of cataloging their materials. We are impressed with a book published in 1967 that can give you detailed information: CATALOGING OF CINEMA LITERATURE by Robert Steele (Scarecrow Press, Metuchen, New Jersey). The volume is available from Larry Edmunds Bookshop in Hollywood.

This volume is valuable for a number of reasons—foremost among them are the descriptions of the library cataloging systems used by not only the Academy, but the Canadian Film Institute, the Museum of Modern Art in New York, and the Library of Congress. If you are forming a film-related library, Mr. Steele's book is a must!

SHOULD YOU BE CONCERNED WITH BOOKS RELATING TO FOREIGN FILMS?

You can best answer this question, yourself. The library you are forming will reflect your interests. But we should remind the reader that an adequate library contains historical and reference sources about the motion picture industry as a whole. Foreign films and foreign personalities (from Lubitsch to Fellini) have had a tremendous affect on American-made films . . . and although your primary interest probably centers on the aura of Hollywood, alone, you must remember that our domestic industry would not be proud of its record without giving deference to the contributions made in other lands.

However, our suggested titles, which appear below, do not list works that are only available in their respective foreign language editions. Once again, a good source guide to foreign language titles is the Edmunds Bookshop catalog.

HOW OUR SUGGESTED TITLES WERE SELECTED

Primarily, we consider our own interests to be similar to the normal film buff and amateur motion picture historian—and when we tackled the acquisition of our own library, we evolved certain specific desires to learn all of the basic facets of motion picture production and history. From these specific wants, our needs were divided into generalized categories—with our goal being to fulfill each category with enough titles to adequately cover same.

Our overall goal (which, quite possibly, is yours, too) was to be able to consult, successfully, our library for the answer to practically any normal question relating to American motion picture history . . . and a sizeable number of questions pertaining to foreign film background.

For instance, if while watching BEN HUR (silent and/or sound versions) on a late night TV presentation, we wanted to find information on either DeMille or Wyler, we would like to be able to find the data across the room on our bookshelves. In most cases, with the acquisition of nearly all of the books you see listed here, we have been unable to find needed facts only on rare occasions. It is definitely a satisfying feeling . . . for only with pertinent data on hand does our avocation find full meaning.

It should also be satisfying to you . . . because the vast majority of the titles listed here are currently available from one or more reliable sources.

THE BIJOU SOCIETY AMATEUR AMERICAN FILM HISTORIAN'S SUGGESTED LIBRARY

CATEGORY I: PRIMARY REFERENCE MATERIALS. Here are some volumes that provide broad background information for the movie buff. (All books listed alphabetically by title.)

Munde, Kenneth W. (Editor), THE AMERICAN FILM INSTITUTE CATALOG: FEATURE FILMS 1921-30. New York, R.R. Bowker Company, 1970. Two volumes with over 1,800 pages, this is the first compilation of what is intended to be the definitive national filmography. It is projected that this set will become the basic reference guide to the film scholar . . . with factual data on every professionally-produced film made in the United States since 1883. No adequate film library can afford to be without this vital work.

Steele, Robert THE CATALOGING AND CLASSIFICATION OF CINEMA LITERATURE. Metuchen, New Jersey, The Scarecrow Press, 1967. Here is the fundamental text for the film scholar who plans to build a viable and comprehensive library. The Bijou Society recommends this volume as a primary definitive work.

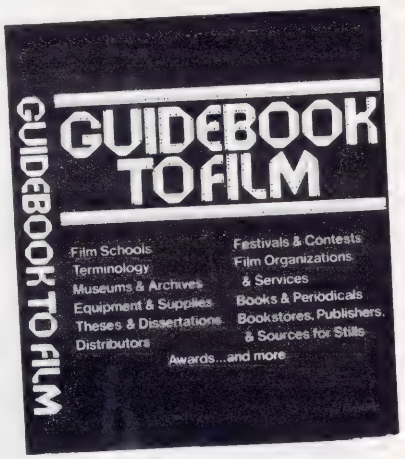
Lahue, Kalton C. COLLECTING CLASSIC FILMS. New York, American Photographic Book Publishing Company, Inc., 1970. Concentrating almost exclusively on the silent era, here is the first major work written for the movie collector. Its 159 pages include chapters on preservation of films, projection equipment, adding sound and color to silent prints, descriptions and convenience of various film gauges, etc. A book lovingly written.

Limbacher, James A. A DIRECTORY OF 16MM SOUND FEATURE FILMS AVAILABLE FOR RENTAL IN THE UNITED STATES. New York, R. R. Bowker, 1971. Edited by a Bijou Society member, this book is a handy reference for the buff who wishes to obtain and show films . . . or for study purposes. Contains more than 15,000 titles. The book is kept relatively up to date with the help of "Sightlines," the publication of the Educational Film Library Association.

LARRY EDMUNDS BOOKSHOP CATALOGUE. Los Angeles, 1970. With the exception of books and pieces of literature published since this catalogue was released, we know of no volume that presents a better current bibliography of film-related works. Includes more than 5,000 titles . . . plus listings of all types of movie memorabilia.

Leonard, Harold (Editor) THE FILM INDEX: A BIBLIOGRAPHY. VOLUME I, THE FILM AS ART, New York, Museum of Modern Art Film Library and the H.W. Wilson Company, 1941. (Reprinted by Arno Press in 1966) Up to the year 1940, possibly the world's most comprehensive bibliography on the motion picture. An absolutely vital work . . . covering more than 2,000 authors . . . writing on every possible facet of filmdom.

Halliwell, Leslie THE FILMGOER'S COMPANION. New York, Hill and Wang, yet another revised and monumentally-expanded edition, 1974. If there is a "bible" for the film buff, this is definitely **it.** For the first time, many illustrations are included. Filmographies, facts and history on every major film studio, actor, actress, director, and industry personality in the 20th century. Covers foreign film industry as well as domestic.



Gottesman, Ronald and Geduld, Harry GUIDEBOOK TO FILM. New York, Holt, Ronehart and Winston, Inc., 1972. Undoubtedly the basic reference text of the basic reference texts on film. Extensive bibliographical listings by category, film societies, film sales and rental sources, archives and schools. A "what you need" and "where to find it" text.

Weiner, Janet HOW TO ORGANIZE AND RUN A FILM SOCIETY. New York, Collier Books, 1973. All you need to know about setting up and running a local club for the enjoyment and study of films—from financing to promotion. Has 210 pages, illustrated.

Library of Congress MOTION PICTURES 1912-1939. Washington,

D.C., Library of Congress, Copyright Office, 1951. Contains 1,256 pages which list all films copyrighted in America during the period indicated. An important guide to the film collector in his quest to collect and purchase legally-obtainable films.

Library of Congress, MOTION PICTURES 1940-49. Washington, D. C., library of Congress, Copyright Office, 1953. A 600-page continuation of the above work.

Dimmitt, Richard B. A TITLE GUIDE TO THE TALKIES. New York, The Scarecrow Press, Inc., 1965. Two volumes. More than 2,000 pages containing comprehensive listings of over 16,000 feature-length films from October, 1927 until December, 1963. Includes information on production, copyrights, etc. Important reference as more old movies become available to the collector.

CATEGORY II: TEXTS CONCERNING THE HISTORY OF AMERICAN FILM. Film scholars continue to turn out works examining the Hollywood phenomenon. The following is a basic listing of books that will provide the film buff with a working knowledge of the film capital's history and significance:

Hampton, Benjamin B. A HISTORY OF THE MOVIES. New York, Covici, Friede Publishers, 1931 (Reprinted in 1970 by Dover Publishing, New York). A terrific 456-page history of the beginnings of America's great motion picture studios. Particularly important because it is what we believe to be the first significant account of the domestic industry's initial stages.

Ceram, C.W. (Kurt W. Marek) ARCHAEOLOGY OF THE CINEMA. New York, Harcourt, Brace and World, Inc. A necessity for the film buff is this work dealing with the technology and photographic methods that pre-dated the cinema.

Finch, Christopher THE ART OF WALT DISNEY. New York, Harry N. Abrams, Inc., 1973. In its hardbound form (now also available in paperbound) this is one of the most lavish books published in modern times. Alongside its authoritative treatment of Walt Disney's entire background, it is a wonderful account of animation both as an art form and medium for entertainment. Lush, full-color illustrations, 458 pages in a giant 11" x 14" edition. Still available, but destined to be a collector's item.

Macgowan, Kenneth BEHIND THE SCREEN: THE HISTORY AND TECHNIQUES OF THE MOTION PICTURE. New York, Delacorte Press, 1965. A must for the beginning buff. The evolution of the technology of the cinema—early years to recent times.

Aitken, Roy E. and Al P. Nelson THE BIRTH OF A NATION STORY. Middleburg, Virginia, Denlinger Press, 1965. A detailed, authoritative account of the first major motion picture feature-length production. Valuable because this film established valuable procedures for thousands of subsequent movies. Small (96 pages), but vital.

Thomas, Tony and Jim Terry with Busby Berkeley THE BUSBY BERKELEY BOOK. Greenwich, Connecticut, New York Graphic Society Ltd., 1973. A detailed background on Berkeley's pacesetting role in the movie musical during the 1930's, 1940's and 1950's. A 200-page, lavishly-illustrated volume.

Slide, Anthony THE GRIFFITH ACTRESSES. South Brunswick, N.J. and New York, A. S. Barnes and Company; London, The Tantivy Press, 1973. We consider this volume particularly significant because it deals with D. W. Griffith and how he directly influenced the beginnings of the "star system" in motion pictures. Up until the time of the great movie pioneer, film personalities were faces without names. Griffith gave his stars names and, most important, well-polished public images.

Larkin, Rochelle HAIL, COLUMBIA. New Rochelle, New York, Arlington House Publishers, 1975. The significant history of Columbia Studios and its impact on filmmaking for over a half century. For the student of the great Hollywood studios, this study is a must! Profusely-illustrated and includes a complete studio filmography.

Thomas, Bob THE HEART OF HOLLYWOOD. Los Angeles, Price, Stern and Sloan Publishers, 1971. From its earliest days, the motion picture industry has been famous for its ability and desire to care for its own. Here is a warm and photo-packed history of the famed Motion Picture and Television Relief Fund. It contains many photographs of early Hollywood community scenes. You will find that this book will fill an important gap in your section on film capital history.

Levin, Martin (Editor) HOLLYWOOD AND THE GREAT FAN MAGAZINES. New York, Castle Books, 1970. For the film student who is unable to amass a collection of these publications, fan magazines are adequately covered in this volume. And truly, no background study on the film industry is complete without significant reference to the fanzine: vital communications link between the industry and the public since the early days. This book is, basically, a synopsis/reprint of the many kinds of articles and features that appeared in the magazines from the silent era through the 1940's.

Butler, Ivan THE WAR FILM. South Brunswick, New Jersey and New York, A. S. Barnes and Company, 1974. Motion pictures have, of course, been particularly helpful (or not so helpful, depending upon your point of view) to the nation's personality during times of war. Although this book covers the earliest war films, it is especially important because it details what the film industry did to aid in the American effort during World War II. Very definitely, this is a major chapter in the history of motion pictures. This book will give you a more than adequate synopsis on the subject. Contains 191 pages and many illustrations.

Parish, James Robert and Ronald L. Bowers THE MGM STOCK COMPANY. New Rochelle, New York, Arlington House Publishers, 1973. Any study of Metro-Goldwyn-Mayer Studios would be incomplete without a serious look at its sophisticated development of the star system. This monumental work details the careers of the studio's greatest stars and offers hundreds of historical notes

and anecdotes relating to MGM's lustrous history. Illustrated, 862 pages.

Kobal, John (Editor) 50 YEARS OF MOVIE POSTERS. New York, Bounty Books Division, Crown Publishers. In a very important way, motion pictures have always been sold to the public via lavish, full-color billboards, posters, lobby cards, etc. Mr. Kobal has done the buff a special service by compiling some of the greatest posters . . . in beautiful color . . . in a jumbo 12" x 18" spiral-bound book. He also includes notations on the history of this form of publicity and its many uses.

Wagenknecht, Edward THE MOVIES IN THE AGE OF INNOCENCE. Norman, Oklahoma, The University of Oklahoma Press, 1962. A 280-page, very personal history of our nation's age of the silent cinema. With so many early silent features available to the film collector, this book has become especially valuable.

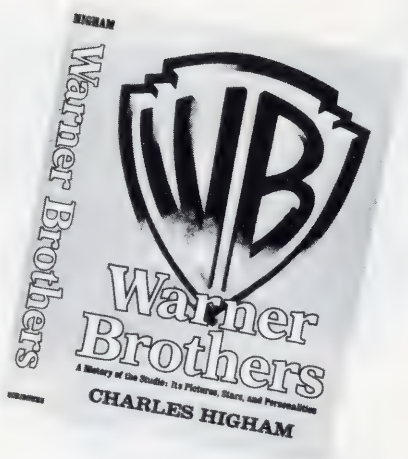
Brownlow, Kevin THE PARADE'S GONE BY. New York, Alfred Knopf and Company, 1968. With over 550 pages . . . filled with personal interviews . . . this book can qualify as the definitive history of the silent era. Wonderful illustrations.

Sharp, Dennis THE PICTURE PALACE AND OTHER BUILDINGS FOR THE MOVIES. New York, Praeger and Company, 1969. Hollywood became great largely because it backed its product by spending huge amounts of money on theaters throughout the country. This highly-significant volume studies the history and architectural importance of America's great film showcases. No library on the film should be without Mr. Sharp's book.

Fernett, Gene HOLLYWOOD'S POVERTY ROW 1930-50. Satellite Beach, Florida, Coral Reef Publications, Inc., 1973. A beautiful, historical account of the many smaller studios that existed and thrived (or died) alongside the major production companies. Mr. Fernett's book is a valuable contribution detailing such companies as Lippert Productions and Republic Pictures Corporation.

Rosenberg, Bernard and Harry Silverstein THE REAL TINSEL. London, Collier-Macmillan, 1970. There is no better way to study the film industry's history than by reading what filmdom's personalities and pioneers have to say, personally. The authors have interviewed a cross-section of such people and have included some excellent photographs in their book's 436 pages.

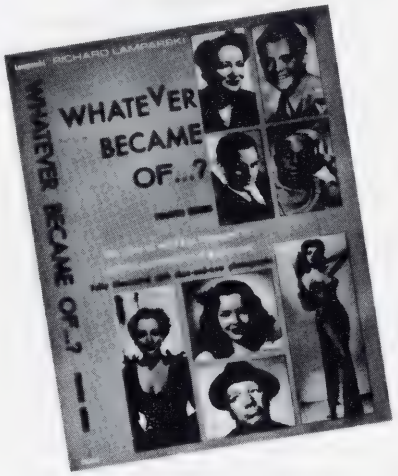
Higham, Charles WARNER BROTHERS, A HISTORY OF THE STUDIO: ITS PICTURES, STARS AND PERSONALITIES. New York, Charles Scribner's Sons, 1975. Definitive history of the studio and the brothers who put it all together. A detailed, scholarly account that covers everything from finances to star management. Includes some fine illustrations. Lacks the anecdotes, but is full of facts.



Sennett, Ted WARNER BROTHERS PRESENTS. New York, Castle Books, 1971. Here is a detailed account of the films and film personalities produced by the studio. Includes filmography of all Warner Brothers and First National films produced between 1930 and 1949. Contains large number of illustrations, 428 pages.

Lamparski, Richard WHATEVER BECAME OF . . . ? (Five separate volumes, first through fifth series) New York, Crown Publishers, Inc., 1967-1974. The evolution of the film personality is important to the film scholar . . . and Mr. Lamparski contributes greatly by offering personal details on what the stars and industry figures of the past are doing in recent times . . . as well as through the years. Includes data on all sorts of public figures as well as movie people.

CATEGORY III: THE THEORY OF MOTION PICTURES AND ITS IMPACT ON THE PUBLIC. No single medium or art form can compare to the "bolt of lightning" effect the motion picture has had on world civilization. In little more than a half century, films have massively influenced all forms of human endeavor—ranging from politics and war to lifestyles and human rights. The scholar's study of film must coordinate itself with a viewpoint on audience reaction and relationships. To help you, we recommend the following books be added to your library. (Needless to say, scores of books have been written about the film and the audience. Our listings here are intended to offer you a beginning study as well as works that give specific reference to Hollywood.)



Kael, Pauline and Herman J. Mankiewicz and Orson Welles THE CITIZEN KANE BOOK, New York, The Atlantic Monthly; Little, Brown and Company, 1971. It is this writer's opinion that no study of the theory of motion pictures (whether as an entertainment medium . . . or as an art form) can be well-rounded without an examination of this monumental film. Ms. Kael offers a wonderful and valuable description of the making of this film and its eventual impact on the movie-going public.

MacCann, Richard Dyer FILM AND SOCIETY, New York, 1964. An important anthology of authors with significant film industry credentials. Such topics as "Does the screen reflect society?"—"What does the audience want?"—and "Should films on TV be controlled?" are covered by personalities whose careers span more than 50 years. People like Thalberg, Leroy, Crowther.

Seldes, Gilbert THE GREAT AUDIENCE, New York, The Viking Press, 1964. One of the first . . . and perhaps most significant . . . of the studies on the film, radio and television audiences. Book is particularly interesting because it foresees much of what today's audiences are like.

Handel, Leo A. HOLLYWOOD LOOKS AT ITS AUDIENCE: A REPORT ON FILM AUDIENCE RESEARCH, Urbana, Illinois, The University of Illinois Press, 1950. A good study of the motion picture audience's evolution over the years . . . and especially vital in that it is a study examining audiences about the time television was beginning to throw its weight around.

Powdermaker, Hortense HOLLYWOOD, THE DREAM FACTORY, Boston, Little, Brown and Company, 1950. A rather scathing and concentrated study of the powers behind the motion picture industry. The reader will enjoy this book as it was published at the tail end of the so-called Golden Era.

Jarvie, I. C. MOVIES AND SOCIETY, New York, Basic Books, Inc., 1970. A very detailed and exhaustive examination of the entire scope of filmdom—the making of movies right on down to the people who try to control the industry from outside (censors and critics, for instance). A mainstay in any library on film.

Leab, Daniel J. FROM SAMBO TO SUPERSPADE, Boston, Houghton Mifflin Company, 1975. An incisive . . . and perhaps definitive . . . account of the

black man's history and struggle within the motion picture industry. An exhaustive and significant study.

Walker, Alexander SEX IN THE MOVIES, London, 1966. No other social value exceeds the importance of the emphasis of sex in the motion picture. Author covers everything from Theda Bara to Rock Hudson and their comprehensive impact on the public.

Mayer, J. P. SOCIOLOGY OF FILM, London, 1946. The movies and the conduct of every type of citizen the industry touches—from children to adults—the content of the films, the conduct of people after they have viewed them.

Robson, E. W. and M. M. THE WORLD IS MY CINEMA, London, 1947. Authors show why abnormality and negative behavior in films will eventually have an effect on the entire general public. Startling . . . in view of today's society!

CATEGORY IV: THE COMPONENTS OF THE MOTION PICTURE. We have found that the vast majority of film buffs (including many of us who like to be known as film scholars) are long on their knowledge of movie trivia such as "What was Bogart's first wife's first name?" (Helen—we'll bet you thought it was Mayo) . . . or "What was Irving Thalberg's first reaction to Clark Gable?" ("He'll never make it, his ears are too big," etc., etc.) This is fine, but just how serious are you if you really don't have too much of a background on how films are actually made?

There are, of course, many technical publications that deal with the intricacies of cinematography and sound, etc.—but the best books for the film buff are the ones that give us the basics and whet our appetite to continue into the more technical aspects. We offer here 15 publications that, if they find their way onto your library shelves, will provide you with a considerable working background.

Rilla, Wolf A to Z OF MOVIE-MAKING, New York, The Viking Press, 1970. A concise and nicely-worded course on the entire spectrum of movie-making technology. If you are an amateur movie-maker, this should be your first purchase.

Oringel, Robert S. AUDIO CONTROL HANDBOOK, New York, Hastings House, 1963. A novice can easily read through this book on sound methodology and technique.

Eisler, Hans COMPOSING FOR THE FILMS, New York, Oxford University Press, 1947. The theory of music for the motion picture.

Miller, Tony and Patricia George Miller CUT, PRINT! Los Angeles, Ohara Publications, 1972. An illustrated dictionary of motion picture terms. Excellent!

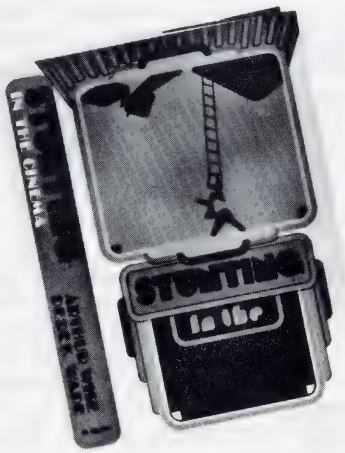
Spottiswoode, Raymond THE FILM AND ITS TECHNIQUES, Berkeley and Los Angeles, The University of California Press, 1951. Over the years, a primary textbook for the film scholar . . . covering the theory and practice of filmmaking.

Bare, Richard L. THE FILM DIRECTOR, New York, Macmillan and Company, 1971. Important textbook on movie and television direction. A primary reference.

Mascelli, Joseph V. THE FIVE C'S OF CINEMATOGRAPHY, Hollywood, Cine-Grafic, 1965. Beautiful illustrations. Camera angles, close-ups, composing, continuity and cutting. An immensely-helpful work.

Kinsey, Anthony HOW TO MAKE ANIMATED MOVIES, New York, Viking Press, 1970. This book will solve your puzzles about how Disney and Jones and Iwerks and friends amazed the world.

Thomas, Tony MUSIC FOR THE MOVIES, South Brunswick and New York, A. S. Barnes, 1973. A dazzling and historical account of the great composers and technicians who brought music to the film in the early days of sound . . . as well as their present contributions.



Beynon, George W. MUSICAL PRESENTATION OF MOTION PICTURES, New York and Boston, Schirmer, 1921. The importance of the music accompanying the silent film and how it is best accomplished.

Alton, John PAINTING WITH LIGHT, New York, Macmillan, 1949. The lighting of scenes inside the soundstage to produce both interior and exterior effects.

Taylor, Theodore PEOPLE WHO MAKE MOVIES, New York, Avon Books, 1967. An informative account of all the various professions that comprise the movie industry.

Sotheby-Parke-Bernet THE TWENTIETH CENTURY-FOX MEMORABILIA PUBLIC AUCTION CATALOG, Los Angeles, 1971. Two volumes. A detailed listing of one of the two great sales that put thousands of studio props into the hands of collectors. Important because it shows the vast work and contribution of a major studio's construction and prop departments.

Ware, Derek and Arthur Wise STUNTING IN THE CINEMA, New York, St. Martin's Press, 1973. A beautifully-illustrated and detailed account of the effects created by the stuntmen.

Weisz, David and Company PUBLIC AUCTION CATALOG OF THE COUNTLESS TREASURES ACQUIRED FROM METRO-GOLDWYN-MAYER, Culver City, 1970. Five volumes. The first of the great prop and memorabilia sales . . . a complete accounting of the vast possessions of the MGM Studios. A vital possession for any film buff.

CATEGORY V: THE AESTHETICS OF FILM. It is this writer's considered opinion that the motion picture is civilization's greatest art form; its flexibility and historical value cannot be denied. Here are significant volumes that either affirm or criticize this dictum. Entertainment or art; which comes first . . . or do they go together? These books will help.

Benoit-Levy, Jean A. THE ART OF THE MOTION PICTURE, New York, Coward-McCann, 1946. Film and its purposes as an education medium. Significant.

Durgnat, Raymond FILMS AND FEELINGS, Cambridge, Mass., The MIT Press, 1967. An excellent and important study of the aesthetic significance of films through the years . . . from the earliest to the Warhol cult of the mid-sixties, etc.

Arnheim, Rudolf FILM AS ART, Berkeley and Los Angeles, The University of California Press, 1960. One of the more significant and precedent-setting works on the aesthetic techniques of filmmaking. Engrossing . . . but a milestone in this type of book.

Huss, Roy and Norman Silverstein THE FILM EXPERIENCE: ELEMENTS OF MOTION PICTURE ART, New York, Harper and Row, 1968. A concise, but nevertheless vital book on the techniques that go into our truly greatest motion pictures. Concentrates on the director as a film artist.

Lawson, John Howard FILM: THE CREATIVE PROCESS, New York, Hill and Wang, 1964. Examines, through discussion of a filmmaker's creative methods, the history and gradual sophistication of movies from their beginnings through 1963.

Schickel, Richard MOVIES: THE HISTORY OF AN ART AND AN INSTITUTION, New York, Basic Books, 1964. Film as pop culture . . . the art for the masses. Incisive, but nevertheless a typical Schickel book.

Jacobs, Lewis (Editor) INTRODUCTION TO THE ART OF THE MOVIES, New York, The Noonday Press, 1962. A wonderful anthology that covers the wide spectrum of film and its history and art. From 1910 through 1960.

Gessner, Robert THE MOVING IMAGE: A GUIDE TO CINEMATIC

LITERACY, New York, E. P. Dutton, 1968. A beautiful study of films because it discusses its story-telling and "dream factory" abilities. A large (444 pages), but very worthwhile addition to your library.

CATEGORY VI: GENRE STUDIES A sizeable portion of movie buffs and scholars are definitely "specialists"—they delight in studying and collecting memorabilia, all related to one particular kind of film. In fact, the film industry is so vast, the study of one or several of the genre brings the film buff hobby into better focus for the average fan. A large chunk of the books being published these days deal, exclusively, with one genre or another. Here we offer a significant sampling:

Vallance, Tom THE AMERICAN MUSICAL, New York and London, Zwemmer and Barnes, 1970. One of many such works . . . but a useful encyclopedic volume of the important musicals over the years.

Clarens, Carlos AN ILLUSTRATED HISTORY OF THE HORROR FILM, New York, Capricorn Books, 1968. A wonderful and fairly detailed study of this specialty covering films from around the world. Offers a nice examination of the methods and creative thought processes behind this genre.

Lahue, Kalton C. CONTINUED NEXT WEEK: A HISTORY OF THE MOVING PICTURE SERIAL, Norman, Oklahoma, The University of Oklahoma Press, 1964. A study of the early silent era serials and their audience impact.

Baxter, John THE GANGSTER FILM, New York and London, Zwemmer and Barnes, 1970. Among the earliest studies on this genre . . . a very readable book.

Kobal, John GOTTA SING GOTTA DANCE: A PICTORIAL HISTORY OF FILM MUSICALS, London and New York, Hamlyn, 1970. A very lavishly-illustrated book that captivates the reader with anecdotes, facts and methods behind musicals. Kobal does it again!

Maltin, Leonard MOVIE COMEDY TEAMS, New York, New American Library, 1970. Written by one of the great contributors to film hobbyists and scholars . . . this book comprehensively studies over 20 such teams and includes a good filmography. The author's love for subject is more than apparent.

Zinman, David SATURDAY AFTERNOON AT THE BIJOU, New Rochelle, N.Y., Arlington House, 1973. A wonderful, nostalgic account of the memorable movie series of the past—Charlie Chan, Andy Hardy, Hopalong Cassidy, etc. Nicely-illustrated and includes good filmographies.

Butler, Ivan THE WAR FILM, South Brunswick, N.J. and New York, A. S. Barnes and Company, 1974. A study of the main trends in the treatment of war by the fictional cinema. Lavishly illustrated and offers both an American and British viewpoint . . . from silent to recent films.

Fenin, George THE WESTERN FROM SILENTS TO CINERAMA, New York, Bonanza Books, 1962. A large, beautifully-illustrated account that reflects the author's exhaustive research on this, the main genre of filmdom. Authoritative and a must for any library.

Fordin, Hugh THE WORLD OF ENTERTAINMENT: THE FREED UNIT AT MGM, Garden City, N. Y., Doubleday and Company, 1975. A major work . . . highly recommended. A complete and detailed account of the life of Arthur Freed, the master magician behind the memorable Metro-Goldwyn-Mayer musicals of the Hollywood Golden Era. A nominee for the 1975 Bijou Society Book Award. If you love movie musicals, this could be the definitive work on the subject.

CATEGORY VII: FILM PERSONALITY BIOGRAPHIES. The best way to truly study motion pictures is to review the lives of the people who contributed to the creation of the medium. In recent years, the film buff has witnessed a large influx of biographies on and/or by the great and near-great. And it is perhaps true that this category will come to be the largest section of any film buff's library. The reason lies in the reader's thirst for knowledge about the glory days of Hollywood and his inherent yearning for provocative tales and anecdotes about the people who made it a mecca for everything from art to sin of sorts.

As with practically all books that are personal accounts of times past, filmdom's biographies are packed with opinion . . . sometimes unfounded, often scathing, but nearly always colorful. (For instance, goodly numbers of biogs by film stars put forth all sorts of value judgements about the worth of Hedda Hopper and Louella Parsons . . . it's intriguing to compare one argument against another.)

But through the haze of fading memories and facts that were, at the time for which they are recorded, garnished with a martini or two, certain haunting experiences come through in all biographies. One by one, most of the authors stand in measured awe of Hollywood's glittering era . . . a time that molded a new and brash art that, in so many ways, has changed the course of our civilization.

In these pages we offer merely a sampling of biographies and autobiographies all of which, we believe, can be counted among the most readable and enjoyable in this category:

Robinson, Edward G. with Leonard Spigelgass ALL MY YESTERDAYS, New York, Hawthorn Books, Inc., 1973. Warner Brothers' immortal featured performer was in the midst of writing this book when he died in 1973. Throughout his life, Mr. Robinson had a serious and sincere respect for the acting profession . . . with his lifelong love being the theater with films playing a secondary position. The pages are filled with forthright viewpoints (Re: Irving Thalberg: "I disliked him thoroughly.") and candid thoughts. Artfully, warmfully written.

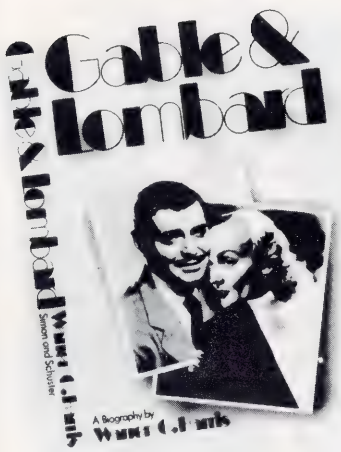
Bitzer, G. W. BILLY BITZER: HIS STORY, New York, Farrar, Straus, and Giroux, 1973. This volume is packed with rare photographs (many from Mr. Bitzer's own collection) and details on the early history of film. Of vital importance because it is written by D. W. Griffith's cameraman . . . part of a two-man team that depended upon one another completely. It is doubtful Griffith would have become the pioneer of American motion pictures without the help of this devoted man. The author sums up his contribution to film history in a single sentence in Chapter Ten: "What Mr. Griffith saw in his mind we put on the screen."

Benchley, Nathaniel HUMPHREY BOGART, Boston, Little, Brown and Company, 1975. There is little doubt that this is the definitive biography on one of Hollywood's enduring legends. Lovingly written by one of his dear friends, the Bogart lover is taken on a memorable, often humorous journey from the subject's days as a sailor in the Navy to his stoic battle against terminal cancer. This is **the** book for Bogie fans. And it is wonderfully illustrated!

Freedland, Michael CAGNEY, New York, Stein and Day, 1975. There is a label pasted on the title page of this book that states it is not "an authorized biography." There is, perhaps, importance to this because the subject will soon publish his own memoirs (CAGNEY ON CAGNEY) . . . but the fact does stand out that this work is valuable. Chapter headings are the titles of James Cagney's motion pictures and, through them, the reader often sees how the actor has brought his own life's experiences into the characters he plays. Central to the text is Mr. Cagney's abiding love of life and his lifelong concern for those who share it with him . . . apparent especially in his feelings concerning ecology (which pre-dates our present concern for our environment by some fifty years).

Higham, Charles CECIL B. DeMILLE, New York, Charles Scribner's Sons, 1973. Another definitive work. A serious film buff or historian cannot pursue any kind of study without data on this significant pioneer. Rare photographs complement the work . . . all of which is the result of the author's ability to sift through Mr. DeMille's entire library of personal papers and memorabilia. This book is a rare and distinguished portrayal of a man who was an enigma to many, but a molder of Hollywood's contribution to people everywhere, nevertheless.

Harris, Warren G. GABLE AND LOMBARD, New York, Simon and Schuster, 1974. A detailed story of filmdom's most-publicized love affair . . .



replete with excellent photographs and personal memories of some of the couple's closest friends. This book, by the way, pre-dates the current popularity of its subject matter. There is additional value in the text because of the description of the film colony's crazy life during the peak of the Great Depression.

Bainbridge, John GARBO, New York, New York, Holt, Rinehart and Winston, 1955 (Re-published in 1971 by Galahad Books). Truly one of the great biographies ... providing the most intimate glimpse into the life of Greta Garbo that has ever materialized. The reader is treated to a rare collection of photographs of this mysterious and legendary figure ... as well as a complete updating on the subject's life since the book first was published in 1955. Mr. Bainbridge's style results in pleasant, relaxed reading ... and he tells a story woven in such a manner as to actually enhance the actress' mystique.

Minnelli, Vincente with Hector Arce I REMEMBER IT WELL, Garden City, N. Y., Doubleday and Company, 1974. Of course, readers have flocked to this thought-provoking memoir for a variety of reasons ... not the least of which is the fact that it is excellently-written and deserves a place among major Hollywood biographies. Mr. Minnelli provides a heretofore unrevealed portrayal of his marriage to Judy Garland and the early days of her struggle to cope with stardom. But along with this valuable account, the reader is treated to a behind-the-scenes picture of the author's vast contribution to the movie musical as director of such films as GIGI, AN AMERICAN IN PARIS, and THE BAND WAGON ... as well as other hits of the caliber of FATHER OF THE BRIDE. Loads of excellent photographs, too.

Frank, Gerold JUDY, New York, Harper and Row, 1975. This 654-page tour d'force will undoubtedly become the most significant book ever written on Judy Garland. One important thing: you are going to finally get the accurate picture concerning Miss Garland's early life ... especially her mother. Mr. Frank is the ranking student on the life of this legend and we commend his style and his desire for truth and vivid portrayal. The reader will also appreciate the hand-picked photographs that trace Miss Garland's existence from her early days in Grand Rapids, Michigan. Excellent reading.

Thomas, Bob KING COHN, New York, Doubleday, 1967. Mr. Thomas has become the major biographer of the motion picture industry's moguls ... the men whose iron will (whether reckless or right) built the film into the country's fifth largest creator of wealth. This particular book cuts to the core of it all by examining what hundreds of stars have always called, "the most ruthless of them all." Harry Cohn was the master of a little factory on Poverty Row call Columbia Pictures and, through such master strokes as somehow conniving Gable and Colbert into their Academy Award-winning roles in IT HAPPENED ONE NIGHT, he built the joke of the bigger studios into being one of their peers. The author (who includes some interesting photographs) delves into Cohn's personality and comes up with some excellent reasoning.

Leroy, Mervyn as told to Dick Kleiner MERVYN LEROY: TAKE ONE, New York, Hawthorn Books, Inc., 1974. A fascinating tale of a man who appears to have been around for almost all of it! The reader even gets a description of the San Francisco earthquake because the author was there! Loaded with all sorts of photographs, this autobiography is delightful reading ... tracing the great director from his days as an extra with Demille to his great period with films such as MR. ROBERTS and QUO VADIS. The reader receives a fairly decent portrayal of Hollywood in its heyday.

Mailer, Norman MARILYN, New York, Grosset and Dunlap, Inc., 1973. There is no doubt about Mr. Mailer's ability to thoroughly examine a subject ... and the result is the definitive biography on the film capital's greatest sex symbol. It is hard to think of a book that could be more lavishly-illustrated (including rare photographs never published before the release of this work). But after thumbing through for a look at the pictures, the reader can settle down to the great poignant tale told by a man who obviously researched his topic out of some hard-to-pin-down love for the woman who captured his imagination, but whom he never met. It's hard to see how the latter could be true.

Behlmer, Rudy, Editor MEMO FROM DAVID O. SELZNICK, New York, The Viking Press, 1972. Anyone familiar with the man who engineered the classic GONE WITH THE WIND will know about the content of this book merely from glancing at the cover. Mr. Selznick was famous for his profusely-written (constantly-written) memoranda to anyone and everyone who touched his life at one time or another. It has been said that a man's true biography can be found in his correspondence files ... and certainly that can be said of the subject matter of this book. A glaring, penetrating document of the history of Hollywood's golden era.

Stine, Whitney with running commentary by Bette Davis MOTHER GODDAM, New York, Hawthorn Books, Inc., 1974. Now here is a twist (and certainly quite typical of the urbane and distinguished Miss Davis) on biographies. The author has penned a wonderful account of this legendary actress' career ... and prior to publication, the subject has placed her remarks (agreeing or disagreeing or altering) within his paragraphs. There are wonderful illustrations, but the hit of the book is undoubtedly Miss Davis' incisive commentary.

Capra, Frank THE NAME ABOVE THE TITLE, New York, The Macmillan Company, 1971. Lavishly-illustrated, this book could be bought for the scores of outstanding photographs ... before even considering the text. But when the author's story is encountered, it makes for the kind of reading one would expect from a writer who has made a life's work of writing biographies. Packed with anecdotes and personal glimpses into every facet of film industry history ... from Mr. Capra's days with Mack Sennett to his work that contributed greatly to the rise of Columbia Studios. (Cohn simply could not have done it without this guy!) Over 500 pages, but the reader finds himself whizzing through it ... enjoying every page.

Lambert, Gavin, ON CUKOR, New York, G. Putnam's Sons, 1972. The director of such films as Garbo's CAMILLE and THE PHILADELPHIA STORY, George Cukor's contribution to film industry becomes the subject of a book-long interview with the author. This is a vital and incisive examination into the life and style of one of the most significant filmmakers of all time. Excellent illustrations throughout.

Windeler, Robert SWEETHEART, New York and Washington, Praeger Publishers, 1973. A decently-comprehensive study of the life of Mary Pickford ... and as with most material on this Hollywood pioneer (who helped to usher in the star system because she was among the first personalities publicized by name), this book becomes valuable with its account of Miss Pickford's double life as a shrewd businesswoman. The author hasn't left too many stones intact. He conducted lengthy interviews with Buddy Rogers and Adolph Zukor and in his writing a deep appreciation of the actress'

contribution to posterity is quite apparent.

Thomas, Bob THALBERG, Garden City, New York, Doubleday and Company, 1969. An examination of this book reveals that any bibliography of significant film-related books would be incomplete without it. Mr. Thomas has given us a detailed account of the life (from its horror to its challenging frustrations and joy:) of Irving Thalberg. Forty years after this man's death, his presence continues to be felt. Hired in his teens as secretary to Carl Laemmle (founder of Universal Studios), the "boy genius" rose like a comet to become production head of that studio . . . shortly thereafter to the same job at the new Metro-Goldwyn-Mayer complex. Thomas' book examines this man's blanketing influence on the quality of films at not only his home MGM studio, but throughout all Hollywood during its burgeoning era. And he touches poignantly into the man's life revealing both his physical and mental frailties. It is hard to imagine a silent or talkies era film scholar without this book on his shelves. No one ever adequately replaced Irving Thalberg.

Curtiss, Thomas Quinn VON STROHEIM, New York, Farrar, Straus and Giroux, 1971. In his preface to this book, Rene Clair lists Eric Von Stroheim and Charlie Chaplin as the two great originals of the screen. This book by Mr. Curtiss becomes the definitive biography of this mercurial and enigmatic genius . . . with credentials that include the fact that the author was a close friend of the subject. He replaces the legend with truth, basing his book on conversations, unpublished records, and original research. And it follows Von Stroheim's career from a stunt man for Griffith's BIRTH OF A NATION to his confrontations with Thalberg, Douglas Fairbanks, Laemmle and others in his egocentric existence. The story of his friendship with Greta Garbo, at the time of Von Stroheim's exile from MGM, is one of the most moving in the book. A

film scholar will pencil this work in as required reading.

Ketchum, Richard M. WILL ROGERS, New York, American Heritage Publishing Company, Inc., 1973. A lavish and lovingly-written book about one of show business' great figures . . . and of particular importance to the film student because of its wonderful illustrations and detailed account of Rogers' life in films and among the pioneers of the industry. Will Rogers embraced Hollywood and became a major figure among its elite during his time as a chief box office attraction. But the man's heart never left Oklahoma . . . and through it all, he never seemed the least bit tainted by the artificial glitter and hypocrisy. And there is no doubt that this book is among the handful of primary texts on this American legend.

Madsen, Axel WILLIAM WYLER, New York, Thomas Y. Crowell Company, 1973. This rich biography, completely authorized by and written with the active help of this important director, covers the entire scope of the film industry's golden period. Wyler is a three-time Academy Award-winner and a nominee an almost-incredible twelve times. His films include BEN HUR, MRS. MINIVER, ROMAN HOLIDAY and THE BEST YEARS OF OUR LIVES . . . and more recently, FUNNY GIRL. It is easy to see why this man's contribution to the history of the motion picture is so significant. The book makes for exceedingly enjoyable reading and it includes a number of provocative photographs from Mr. Wyler's personal collections.

Most of the books that have appeared in this section of THE FILM BUFF'S HANDBOOK are relatively easily-obtainable from the important sources that cater to the film historian and buff (such as The Bijou Society). One the reader has acquired a representative collection of such works, he should make it a point to try to purchase some of the earlier books dealing with the film industry.

In another section, the large array of magazines and periodicals dealing with motion pictures will be discussed.

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Delta Kappa Alpha cinema fraternity honored two gentlemen, Fred Astaire and Stanley Donen, for their accomplishments in films at the 37th Anniversary Awards Banquet on the USC campus.

M.C. Shirley Jones introduced various people who had worked with Astair and Donen. Stanley told how, as a 9-year-old kid, he fell in love with movies and Fred Astaire when he saw "Flying Down To Rio." At 76, Astair remains the epitome of elegance. Donen directed his boyhood idol in "Funny Face" and "Royal Wedding." Jane Powell revealed she was third choice for "Wedding," replacing Judy Garland and June Allyson. Jane inadvertently got the evening's biggest laugh when the screen adaptation of Benet's "Sobbin' Women," which was "Seven Brides For Seven Brothers" as a musical "virgin," quickly adding "MGM girls didn't talk like that."

Ann Miller, out for the first time since being robbed at gunpoint while walking her poodle in front of her Beverly Hills home, told of her thrill in working with a partner for the first time, Astaire, in "Easter Parade." Cyd Charisse introduced a clip from "Silk Stockings." Petula Clark reminisced about experiences in "Finian's Rainbow." Fred acknowledged an advantage of growing old, "I get a lot of respect for doing nothing."

Appropriately, Donen's wife, Yvette Mimieux, presented her husband, along with clips from his films starting with his first, "On The Town" which he co-directed with Gene Kelly 27 years ago, and ending with his last, "Lucky Lady."

Virginia Mayo congratulates Louis L'Amour at Bantam's Beverly Hills Hotel party honoring the author.

Bantam Books gave a part for Louis L'Amour at the Beverly Hills Hotel honoring him on the publication of "The Man From the Broken Hills" which makes him the all-time best-selling Bantam author, breaking John Steinbeck's record. L'Amour long ago replaced Zane Grey as the world's best-selling Western author.

A roundup of those saying "Howdy" included the John Deans (Maureen's story, "Mo," is published by Bantam), Penni and Richard Crenna and Virginia Mayo, anxious to resume her career.

Burt Reynolds and Dinah Shore, with Gene Hackman, on dais at 20th Anniversary Roast of stuntman Hal Needham.

John Wayne and Burt Reynolds invited an overflowing mob for the 20th Anniversary Roast of stuntman Hal Needham at the Tony Duquette Studio. There was music, laughter, liquor and a groaning buffet, but alas, there was no John Wayne. He developed a virus the day before, and with only one lung, 68-year-old Duke is taking no chances with his health.

Burt Reynolds surprised us when he arrived with Dinah Shore. They broke up their three year romance several months ago. Now they're trying to find out if it's possible to squeeze the toothpaste back in the tube.

* * *

Jolie Gabor's autobiography was launched with a champagne reception at Hunter's Books in Beverly Hills hosted by Valerie and Nat Dumont.

She wrote "Jolie Gabor" with trepidation—"The girls will be unhappy no matter what I say and my husband will throw me out when he reads about my lovers."

If her "egotistical, spoiled" daughters were unhappy, they didn't show it. Magda drove down from Palm Springs with her fiance, Prince Nicolas Von Eszterhazy who will be Jolie's 18th son-in-law. Zsa Zsa and Eva entered through different doors at exactly the same moment each diminishing the other's grand entrance.

Only one of Mamma Gabor's former son-in-laws, Herbert Hutner, was there. She recalls when he was Zsa Zsa's fourth husband, "This was not a very big deal." According to Jolie, the great love of Zsa Zsa's life was "Deep Freeze," George Sanders. Sixteen years and two husbands after their divorce, Zsa Zsa still loved the "stingy" actor when he married Magda. And she still loved him when he committed suicide four years ago after becoming "bored with life."

BOB KENDALL'S HOLLYWOOD

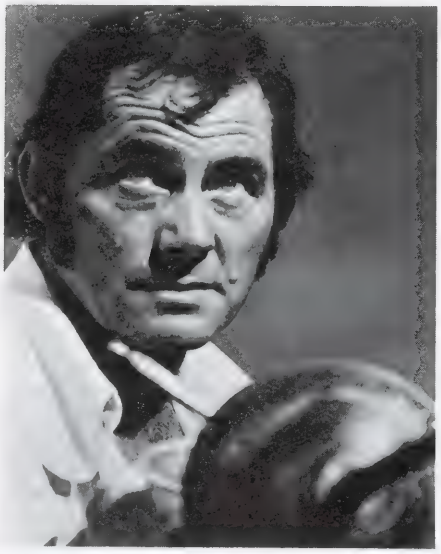
The Golden Hinde sails into Los Angeles Harbor to start its starring role in Universal's "The Blarney Cock."

Beau Bridges as the spit-and-polish, egg-on-his-face, Major Folly in the swashbuckler epic.

Hollywood grandeur returned when Universal Studios hosted a Pirate Party recently on a dock alongside the 16th century sailing vessel replica The Golden Hinde II to mark the start of production of Universal's "The Blarney Cock," a grand-scale pirate adventure in which the ship fills the title role.

In attendance at the dockside dinner in Wilmington were the film's stars, Robert Shaw, James Earl Jones, Peter Boyle, Genevieve Bujold and Beau Bridges, as well as director James Goldstone, and producer Jennings Lang, and Jeffrey Bloom who wrote the screenplay for the colorful adventure action epic.

Universal chartered busses to transport the press to the docks, and once there a band was playing for dancing, and a gourmet dinner was served. To dramatically highlight the evening, a couple of pirate ships glided by the dock, letting their cannons roar in a mock gunfight. At first, guests didn't know what was happening and everyone rushed to watch the pirates battle it out.



Robert Shaw plays the notorious and lusty buccaneer Red Ned Lynch.

James Earl Jones is cast as a Jamican daredevil pilot.

The pirate ship of the film's title is the Golden Hinde II, authenic 102-foot replica of the 16th century vessel in which Sir Francis Drake circumnavigated the globe. Only last year the ship re-enacted Drake's historic voyage from Plymouth, England, around Cape Horn, to San Francisco Bay—which originally took place 400 years ago. The ship is built of English elm, pine and oak in a Devon shipyard at a cost of $1.5 million.

Kingston, Jamaica and the Caribbean, circa 1718 is the colorful setting for the sweeping saga.

Tarita—where are you?

Tarita, who was the essence of an island beauty only made one big film for MGM, "Mutiny on the Bounty" and then we never heard from her again. Too bad, because Tarita was a stunning beauty, and could excite and delight with her beauty of form and face.

Recognize Rita Cansino—It's really Rita Hayworth who's been off the screen much too long.

Clark Gable remains the KING, and now that Universal is doing his story the man who symbolized Hollywood at its finest moment will be appreciated all over again. For Clark Gable film festivals will undoubtedly be showing in the nostalgia theaters that have sprung up all over the nation.

* * *

"Gone With the Wind" is making its way to the movie houses again this fall. As usual attendance is great.

* * *

Olivia de Havilland went to London for the British re-issue of "Gone With the Wind" in Picadilly. And she confessed she might have accepted a role in "The Towering Inferno" if she had any idea it was going to be such a huge hit. She keeps busy in her Paris home, and enjoys being involved in civic activities.

* * *

Marlene Dietrich's on stage fall in Australia brought her back to Los Angeles. Dietrich who is in a class by herself as one of the world's most beautiful women is on the mend and undoubtedly will continue entertaining.

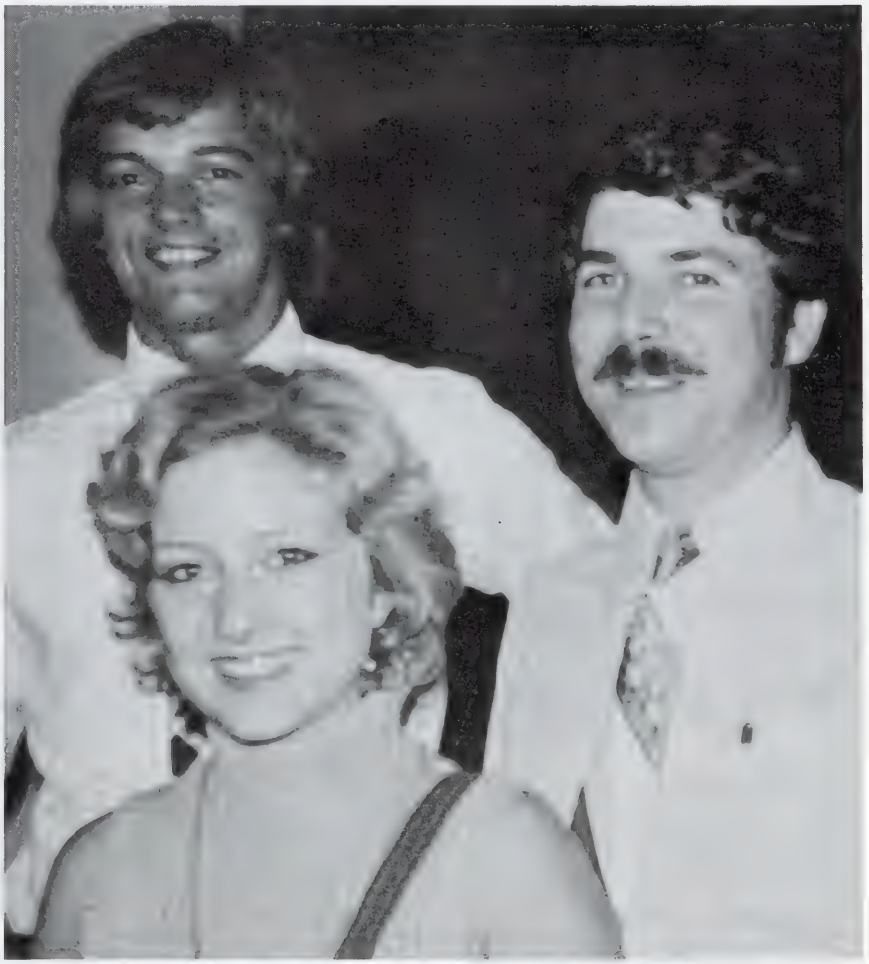
Lana Turner's considering a new movie offer, and Mae West is still being given scripts to consider. But Mae is taking her time—as she doesn't want to tarnish her image, which still blazes brightly with her many fans.

* * *

The Bijou Society—Randy Neil, president of the Bijou Film Memorabillia Society had a wonderful time meeting local and national film fans who came to the Cinecon Film Expo at the Hollywood Roosevelt. His wife Debbie is an equally avid film enthusiast—as is their friend Robert Smith who flew in from Florida for the fall event.

No doubt about it, Eleanor Powell is beloved by her fans who flocked to the Roosevelt Hotel, and gave her a standing ovation after the screening of her "Broadway Melody" flick. △

Set Chat—Clark Gable (left) and Walter Pidgeon between scenes on the set of MGM's "Command Decision."



Robert Smith (left), Randy Neil (right), (The Bijou Society) with his wife Debbie.

Scene

JACK ONG

ON FILM

THE SUNSHINE BOYS—A technically uneven movie with thoroughly enjoyable performances by Walter Matthau and George Burns as two old vaudevillians who stubbornly attempt to (or not to!) do one more routine together. Both men want to act again, but not with the other.

It isn't surprising that two pros with these stars' sense of timing and comedic ability are superbly able to carry off Neil Simon's long dialogue of unending one-liners; Richard Benjamin's the surprise! Benjamin has shaken his sad case of screen apathy, and for once wins your sympathy as Matthau's newphew/agent who has the massive chore of running interference between the two feuding senior citizens.

Although director Herbert Ross has managed his actors well, it is difficult to overlook his inattention to such things as unimaginative (even some clumsy) photography, Matthau's terrible make-up, and poor lighting. The opening credits, though, are nice.

MAN FRIDAY—A new point of view of the old Robinson Crusoe tale, with Peter O'Toole as Crusoe and Richard Roundtree as Friday. O'Toole is almost back to his effective form after the disastrous "Rosebud," and Roundtree, although rather removed from his acting element, is okay. The Puerto Vallarta locales are beautiful.

THREE DAYS OF THE CONDOR—A rapid, well-filmed and nicely acted suspense thriller. Robert Redford is the man on the run, Faye Dunaway is his accomplice, Max Von Sydow is frightening as the hit man.

MAHOGANY—The schmaltzy script is laughable, the story line is strained. But "Mahogany" has Diana Ross, gloss, fantasy, great costumes, and lines around the theater block going for it.

ON STAGE

THE DUCHESS OF MALFI—After an artistically successful go at repertory ("Too Much Johnson" and an original, "The Shadow Box"), Center Theatre Group offers this John Webster play, a Jacobean tragedy, as directed by Howard Sackler. Opening on the 22nd at the Mark Taper Forum.

THE NIGHT OF THE IGUANA—Another hit revival by Center Theatre Group, with Richard Chamberlain, Raymond Massey, Dorothy McGuire and Eleanor Parker starring in Tennessee Williams' drama. Through the 31st at the Ahmanson.

Remember Child Star Gigi Perreau

Today—Child Star Gigie Perreau

Gigi Perreau, the famed child actress from 25 years ago, continues her career by bringing free theater to Los Angeles residents. Rehearsing in the deserted Columbia Studios in Hollywood, Gigi and 10 other actors and actresses polish their two act skits performed for senior citizens, school children and other audiences. The acting team has put together a touring road show with improvised props. They do two different productions "The Clown Story," and "Doctor in Spite of Himself" and are preparing a third routine called "Grab Bag" which will be shown after the new year.

Although Columbia's environment may seem dreary and depressing to many Hollywood lovers, Gigi says she adores the environment because of its nostalgia.

"Since we've (The Theater Arts Program of Los Angeles) been together, this is the best place we've had to rehearse," she says. "Sure it's a big empty sad studio. But now that Hollywood is so spread out there is nothing here but us and some rock groups who come to practice."

Gigi got her start in motion pictures playing Eve, the daughter of Madame Curie, in Metro-Goldwyn-Mayer's "Madame Curie."

She played co-starring roles as a child actress in nearly two dozen Hollywood spectacles including "Green Dolphin Street," "Girls Town," "God is My Co-Pilot," and "The Man in the Grey Flannel Suit."

More recently Gigi has made guest appearances on television's Brady Bunch, Iron Horse, Perry Mason, Gunsmoke and other weekly series. She also co-starred in ABC's "Follow the Sun" and did a feature role for one year on "The Betty Hutton Show."

Gigi reached a milestone in her career in 1950 when she was nominated to have one of the first stars put on Hollywood Boulevard.

"It was really a treat for me. I was invited to the groundbreaking and even now occasionally visit the spot to see my star."

Now the mother of four children and living with her production manager husband Gene de Ruelle in Studio City, Gigi said she only has time for occasional guest appearances on television.

She speaks excitedly about the TAPLA program calling it "an embryo which is constantly getting bigger." She is hopeful the program will expand making room for writers and a central location where Angelenos can enjoy free theater permanently.

"Right now we're doing mostly senior citizens, churches, rec centers and schools," Gigi said. "I'd like to start doing hospitals and places where people are shut in and can't get out to see theater."

She said she believes little theater would be enhanced by bringing free theater to the city. She points out the purpose of the federal program funding is for the performers to stimulate the depressed theatrical industry. "I think it's working because now people who never got to see theater are seeing it for the first time and enjoying it."△

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THE HINDENBURG

"My God it's in flames"

Universal spends $8 million recreating the Hindenburg catastrophe, and suggests the tragedy was the work of a saboteur.

by Robert Kendall

"Here it comes, ladies and gentlemen, and what a sight it is . . . a thrilling one, a marvelous sight. The sun is striking the windows of the observation deck on the westward side and sparkling like glittering jewels on the background of black velvet. Oh! Oh! It's burst into flames! Get out of the way, please; oh my, this is terrible . . . it's burning. It's falling . . . this is one of the worst catastrophes in the world! Ohhhhh! It's a terrific crash, ladies and gentlemen . . . it's smoke and it's flames . . . I don't believe it! I'm going to have to stop for a minute . . .Ohhhhh, the humanity!"

At that point, the proud Hindenburg was a mammoth pyre, and in less than thirty seconds, the proud luxury airship from Frankfurt, Germany came crashing to the ground. Thirty six people perished, but miraculously some came walking from the white hot mass of debris.

In an exclusive Hollywood Studio Magazine interview, Herb Morrison, whose eyewitness account of the tragedy made radio history, told about the event over lunch at the Sheraton-Universal the other day.

"It happened on the 6th of May in 1937," Morrison explained, "it was an anniversary flight for the fabulous Hindenburg airship."

"What flashed through your mind when you witnessed this flaming spectacle of death? Were you petrified? Did you go numb? Precisely, what *did* you feel at that awful moment?"

Morrison reminisced, "I'd been talking about how beautiful it was coming in, how it was like a feather floating in the sky as it approached the airfield. Then they dropped the ropes out of the nose of the Zeppelin, when all of a sudden, the explosion jolted me. The magnificent floating palace in the sky had been transformed in seconds into a thing of horror."

Reflecting, Morrison continued, "I'd been in radio for seven years and was used to being before the microphone. I had gone through a lot of things that would have thrown anybody for a loop. This background helped prepare me for that tragic instant when I went on with the newscast—explaining the horrifying nightmare. It was news and we wanted to cover it?"

"His background?"

The Hindenburg, Nazi Germany's luxury dirigible, proudly sails over Manhattan in the final minutes before it's fiery end at Lakehurst, New Jersey.

Herb Morrison is on a nation wide tour to promote the motion picture.

THE YEAR WAS 1937. Herb Morrison, left and WLS engineer Charles Nehlsen, as they checked the recording made by Morrison of his account of the Hindenburg explosion.

One day I got the idea that we could make a record of a news event right where it was happening, and then take the recording back to the station and play it for our radio audience. The day I covered the Hindenburg crash—we were actually recording the routine anniversary flight, and figured we'd fly the records back to Chicago and put

"I'm from Chicago," he went on, "I used to play the banjo in a band. Matter of fact I was playing the banjo from the hallway at KBK Studios when we were on the air on Saturdays only back in the early twenties."

"Back then," he recalled, "we had to have telephone lines set up for radio programs, as everything had to be live.

The lives of ten passengers, played by, top row from left, George C. Scott, Anne Bancroft, William Atherton, Gig Young and Burgess Meredith; bottom row, Roy Thinnes, Richard A. Dysart, Charles Durning, Joanna Moore and Robert Clary, are in balance as Nazi Germany's luxury dirigible explodes and burns on mooring at Lakehurst, N.J., in 1937.

George Scott and Anne Bancroft in a tense scene from "The Hindenburg."

Director Robert Wise meets one of the greatest challenges of his career in directing the powerful, emotion-packed movie of the air disaster.

them on the air the same night.

"The identical broadcast I did on that day is being used in the Universal movie about the Hindenburg crash. The original 16-inch record is on file in the National Archives in Washington. To verify it was the original, I went to Washington. I knew how I could tell if it was the one I made when the exposion took place because the needle of the recording head responded to the explosion, creating a big hole in the acetate record. When I saw the hole in the record on file, I knew it was the original.

"Nobody knows for sure the cause of the crash. It might have been sabotage, it could have been a fire. The film is based on the theory it was sabotage."

"Did the Hindenburg Zeppelin have windows along the side?"

"Yes," Herb Morrison replied. "It had a cabin, with slanting windows, along the bottom of the airship. You could see easily out of these windows. When the explosion took place, people were hurled right through the glass. In the movie, they show close-ups of the people inside the cabin who are looking out in shock and horror."

"What was the size of the Hindenburg?"

"The Hindenburg was so big that three football fields could have been put in that area—it was 803 feet long. Yet it burned in only 34 seconds. There were 97 people on board, and 36 people died. The most amazing thing to me was to watch some people walk away from the Hindenburg unhurt following the crash."

Fearing adverse publicity that the broadcast might create, some German authorities tried to prevent Herb Morrison and his recording engineer, Charlie Nehlsen from getting the records back to Chicago.

Nevertheless, they succeeded, and Lennox Lohr, President of National Broadcasting Company at that time, waived a ten year ruling prohibiting the use of records on the air, and combined the Red and Blue Networks for a coast-to-coast broadcast of the Hindenburg crash.

Morrison became an overnight celebrity, and was in demand for appearances from New York to California. Millions of Americans have since heard records of his famous broadcast and have seen newsreel footage of the tragic event.

"But how did Morrison get to Hollywood?"

"A couple of years ago a man from Los Angeles by the name of Gallagher had contacted me about having some photos of the Hindenburg—saying he thought he could use them to help get a movie going. So, when I visited a sister in San Diego and was on the way back to my home, we took the Universal Studios Tour. I thought, while I was there, I might as well ask a gate guard if he knew if a Mr. Gallagher was on the Universal lot. The guard said he didn't know, but suggested I pick up the nearby red telephone that connects with the main switchboard operator at the studio and ask her. I did, and she knew of no Mr. Gallagher being on the lot, but when I mentioned the Hindenburg, she told me that Universal was planning a movie based on this incident. She also told me Robert Wise was going to be the director. She then connected me with Ernie Wehmeyer, the Production Manager, who seemed quite surprised to hear me."

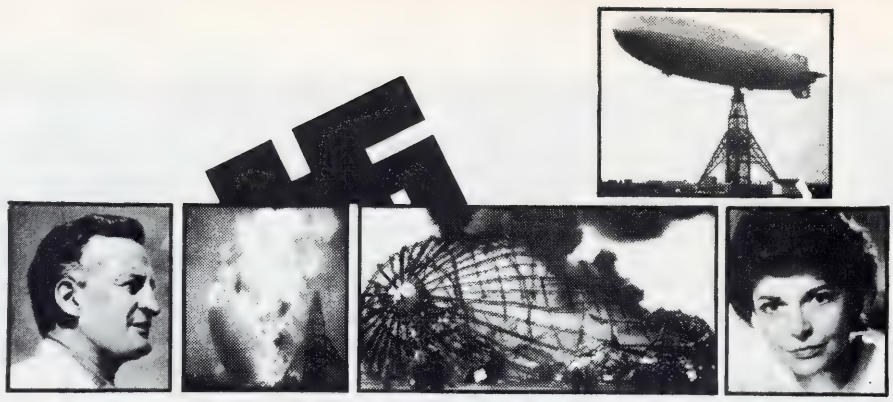
"Where are you calling from?" he asked anxiously.

"I'm right here at the studio—in the Universal building by the main gate," I told him.

"Stay right there. I'll be right over."

In a flash he came over. "I'm going to take you directly to Robert Wise. They've been looking for you. They've called all over the United States trying

Colonel Ritter (GEORGE C. SCOTT) advises the Countess (ANNE BANCROFT) that her knowledge of Third Reich activities places her in a precarious position.



The Breslau children (JEAN RASEY, JOHN SCOTT LEE, STEPHEN MANLEY) are trapped by flames as fire rages through the Hindenburg after an explosion.

The Countess (ANNE BANCROFT) stands in a state of shock after escaping from the burning Hindenburg as Emilio Pajetta (BURGESS MEREDITH) dashes away from the holocaust.

Having escaped from the burning Hindenburg, Reed Channing (PETER DONAT) helps his hysterical, pregnant wife from the scene of the holocaust.

The Countess (ANNE BANCROFT), having escaped from the burning Hindenburg, is greeted by her young daughter Trudi (DEANNA MARTIN), who has witnessed the disaster.

to locate you—and here you walk in. The secretary has phoned your home 30 times. They began tracking you through Pittsburgh, then Chicago, and finally the University of West Virginia. We mailed you a screenplay this morning."

"We stayed overnight at the Sheraton-Universal Hotel, and I went back and talked to them. We left noon of the following day and I told them if they ever needed anybody to help publicize the picture to give me a call. They did contact me later and gave me a schedule for a nation-wide promotional tour."

"You are portrayed in the picture?" I asked Mr. Morrison.

"Yes," he replied, "Greg Mullavey plays me in the movie."

"Does any actual footage of the catastrophe appear in the film?"

"Yes," he nodded. "That's all the footage there is on the Hindenburg. The screen goes from color to black and white. Most of the picture is in color. However, when the stark tragedy does occur, we switch to black and white. You see the Hindenburg taking off in Frankfurt, and climb smoothly up in the sky. You see it over the Atlantic Ocean, looking down at icebergs, and then you see the Hindenburg, gliding smoothly across the New York skyline of 1937."

Morrisons' penchant for being in the strategic place at the right time happened twice when it came to the Hindenburg. First, he was in Lakehurst, New Jersey, on May 6, 1937, prepared with recording equipment to cover the tragedy.

Once again, the long arm of coincidence for Herb Morrison and the Hindenburg reached into his life—when he dropped by Universal Studios the very day they'd mailed a screenplay to him —when he had no prior knowledge the studio was making the movie.

When it happens twice in a lifetime, you cannot help but wonder if fate had planned Herb Morrison's destiny to be intertwined with the "Hindenburg" tragedy. Or is it just coincidence? Δ

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lightful cinema presence in Fox's GENTLEMEN PREFER BLONDES, HOW TO MARRY A MILLIONAIRE, THE SEVEN YEAR ITCH, BUS STOP, and subsequently for other studios in THE PRINCE AND THE SHOWGIRL, SOME LIKE IT HOT, and, more dramatically, in THE MISFITS. On August 2nd, 1945, she'd dared to dream of being an actress, a movie star. That dream, much fulfilled, ended on August 4th, 1962. In the years since her death MM has clearly remained the ultimate symbol of beauty and femininity she so overwhelmingly epitomized during her lifetime. The general tepidness of today's glamour stars only serves to illustrate the screen's great loss of women with the incandescence of a Garbo, a Rita Hayworth, a Monroe.

And somewhere, probably discarded in an old clothes box, is the 1950 movie outfit so much a souvenier of the turning point in MM's professional life—her big screen test moment that was to effectively persuade Fox's chief mogul that starlet Monroe possessed the magical quality of a truly great star—the now legendary Marilyn.

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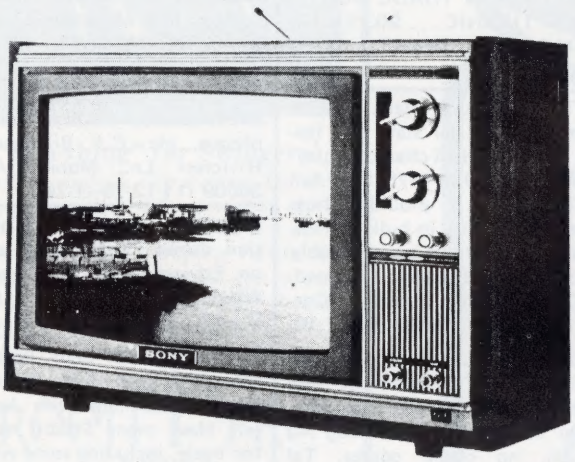

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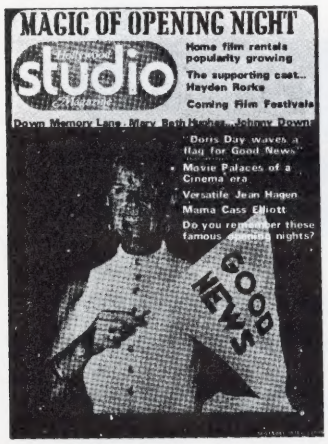
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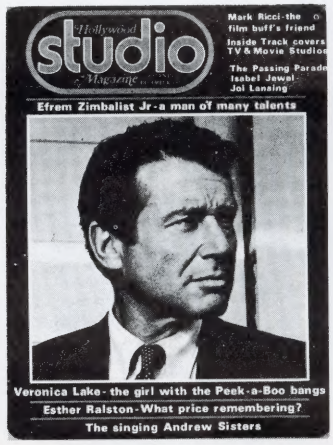
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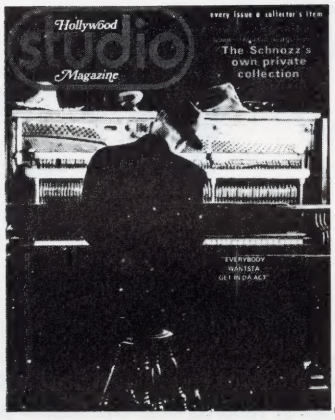
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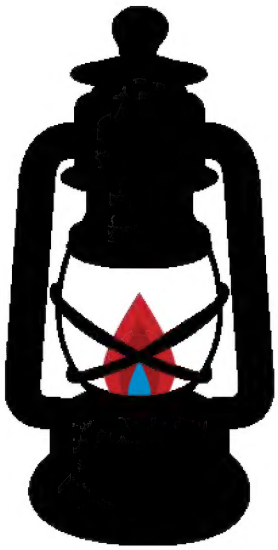

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